









# SIRDAR knitting made fashionable

# SNUGGLY 4 new colours, 6 leaflets & book 412 in Snuggly DK

# Editor's letter





CAMISOLE TOP

aving a lifelong love affair with *The Great Gatsby*, first the book and then the film, might date me, but who cares? Certain things in life remain far more important than one's vanity, and F. Scott Fitzgerald is one of them.

In the 1920s the fashions were sublime and, as proven by the catwalk trends this spring, timeless, which is precisely the quality we have tried to capture in this month's gallery. Our brief was for garments that are influenced by the twenties, whilst still being wearable today (without appearing to be in fancy dress), with the emphasis on elegance and romance. The ensuing results have fast become one of my favourite collections of the year.

Our gallery opens with Sian Brown's Chevron stripe jumper, a simple design with deco-inspired intarsia (page 20), followed by Alison Robson's stunning scallop edged Camisole top; the pearl beads sitting amongst the intricate lace stitches, adding luxurious detail to the design (page 21). Equally gorgeous is our cover star, Judy Furlong's Shale lace top (page 23) in Manos del Uruguay lace yarn. The neckline is pretty and delicate, though on closer inspection, not too daunting to achieve!

Don't miss part two of Sarah Hazell's *Heirloom blanket* in this month's Weekend Knits (page 45). If you have missed part one, don't worry, we have put it up on our website (www.knittinginstitute. co.uk) as a free downloadable pattern. You can also enter our competition to win a place on a Sarah Hazell workshop with Rowan this summer. Turn to page 39 to find out more.

So sit back and be inspired as we whisk you back to the romance, elegance and decadence of the twenties for the June issue of *Knitting magazine*.

Emma



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www.silverviscount.co.uk



**ISSUE 103 JUNE 2012** 

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A sweet cardigan with heart buttons



# Offers Giveaways



## THE YARN TO MAKE THE SHALE LACE TOP

This month we have teamed up with Artesano to offer three lucky readers the chance to win the yarn to make the Shale lace top from this month's gallery – and our cover star!

The gorgeous Shale lace top by Judy Furlong is knitted in Manos del Uruguay Lace weight, a luxurious 70% alpaca, 20% silk, 5% cashmere blend. With its pretty chevrons and muted colours this top is perfect for this summer's nod to the 1920s without being mistaken for a Poirot extra. The extra-pretty detailing around the neck is eye-catching, allowing the top to be dressed up for daytime chic or throw on a string of pearls for a glam evening outfit. For more information on Manos del Uruguay yarns visit www.artesanoyarns. co.uk or call 01189 503350.

## 6 X SLEEPY OWL LEARN TO KNIT KITS



We are giving away six of The Little Knit Company's Sleepy Owl Learn to Knit kits, worth £15 each.

This cute and contemporary owl is designed to teach children to knit and includes children's 18cm knitting needles, yarn, thread, child's large sewing up needle, sewing thread, toy filler, felt, templates and easy to follow, full colour instructions. For more information and other cute kits visit

www.thelittleknitkitcompany.co.uk

## 4 X COPIES OF KNIT LONDON

We have four copies of the awesome little Knit London by Emma King to give away.

This tiny little book manages to carry almost the whole of London (in its knitted form) within its pages an Olympian effort one might say! For our full review see page 14.



## 1 X MARY KILVERT CUSHION

We have one of Mary Kilvert's colourful sheep cushions to give away, worth £25.

This beautiful cushion is so bright and cheerful that it's bound to inspire colourful knits. It is made out of 100% cotton and measures 30.5 x 25.4cm. Featured in Objects of Desire, page 12.

Just tick the box of the competition(s) you would like to enter and send this form back to us, to arrive no later than 30 June 2012.

- ☐ Shale lace top
- ☐ Sleepy Owl
- ☐ Knit London
- ☐ Mary Kilvert cushion

Send your entry to: K103 Offers & Giveaways Knitting magazine, 86 High Street, Lewes, East Sussex BN7 1XN or email knittingcomps@thegmcgroup.com putting the competition you are entering in the subject

title and your contact details in your email.

Mr/Mrs/Miss/Ms/Other:Name:		
Address:		
Tel:		Email:
Date of birth*You co		*You can photocopy this form to avoid cutting your magazine.
When knitting for children, what age range do you knit for most? (please tick only one)		
	0-3 years	
	4-7 years	
_	0.10	

8-12 years

Teenager

The competition is open to UK residents only. Only completed entries received by the closing date, 30 June 2012, will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Knitting magazine. One entry per giveaway, per household. Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications. We would like to contact you with information on services, publications and future offers we provide. Please tick here if you DO NOT wish to receive this information by Post 🗆 Email 🗅 Phone 🗅







## Wave Cardigan

Designed by Toshiyaki Shimada & Grace Williamson for

## **Knit Real Shetland**

15 knitting projects in Real Shetland Wool from Jamieson & Smith

Available now in paperback and eBook www.jamiesonandsmith.co.uk





# In stitches

Find out what's caught our eye this month

knit show-hopping around the UK?!

#### **WOOLFEST 22-23 JUNE**

Now in its eighth year, Woolfest is set to smash last year's records due to an extension at the Mitchell's Lakeland Livestock Centre in Cockermouth, allowing the event to expand to over 160 stalls. making more of the rare breed fleece animals, one of its established features. Highlights also include the Eden Arts FLOCK, demonstrations and workshops, and a multitude of designers, makers and suppliers so you can shop 'til you drop. Directions and details can be found at www.woolfest.co.uk or call The Wool Clip on 01697 478707.

#### FIBRE-EAST 14-15 JULY

Returning for its second year at Thurleigh, near Bedford, Fibre-East, is more ambitious than ever. A not-for-profit show, Fibre-East gives back to the fibre community by using its surplus funds to support students, schools, colleges, Guilds or other established craft groups by way of a grant or bursary to assist them in their needs. The more visitors it gets, the more money can go back into the community! Plus, you'll have a jolly good day out too! Enjoy the Marketplace, workshops, fibre-craft challenges and, of course, 'Meet the breeds'. For more information visit

www.fibre-east.co.uk or call 07751 813681.



# Vintage Britannia

We're loving how patriotic everyone is getting this year. We shouldn't really need a reason to celebrate Britain. but if we were looking for excuses we have plenty to choose from in 2012. Blacker yarns are getting in on the act too, celebrating the Diamond Jubilee with brand new vintageinspired shades of classic red, white and blue, in their pure premium British wool 5 ply Natural Guernsey yarn. Keep it British and knit something to remember this year.

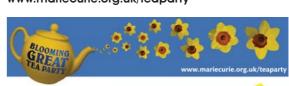
www.blackeryarns.co.uk 01566 777635



## Blooming Great Tea Party

Marie Curie Cancer Care is calling on knitters to get together and help raise funds for charity this summer by hosting a Blooming Great Tea Party. Like we need an excuse, but this is a good one! Whether you hold it with your knitting group, your co-workers or friends it's a great opportunity to get together, show off your knitting talents and raise much-needed money to allow Marie Curie nurses to care for people with terminal cancer in their own homes. One such nurse, Debbie Ventham, has created an entire kitchen's worth of knitted baked goods, from cupcakes to boxes of chocolates. Debbie says, "Holding a Blooming Great Tea Party is a great thing to do with your knitting group. You can create quick and easy tea cosies to raffle or sell at your tea party to help raise funds and all the money you raise will help nurses like me provide free care to families at a very difficult time." To register your tea party and receive vour free Bloomina Great Tea Party fundraisina pack call **08700 340 040** or visit

www.mariecurie.org.uk/teaparty





#### KNIT FOR NEWLIFE

Knit for Newlife, the UK's leading children's disability charity. The Newlife Foundation is launching a new campaign to encourage knitters to knit and crochet items to be sold at craft sales that will help boost funding to support the thousands of disabled children and their families across the UK who rely on the charity for vital specialist equipment. Newlife CEO Sheila Brown, OBE, is now calling on knitters to pick up their needles and create a range of items from homewares to clothing, accessories to toys. Sheila says, "As a (not very good) knitter myself, I know the knitting community is made up of thousands of caring individuals and groups and I am calling on you all to take Newlife and the work we do to your hearts - and your hands. Please, create something special to help a special child." Every knitter will be supplied with special tags that show their first name and town or county, so those purchasing will know whose care and talent has gone into creating the items. For more information and to register

www.newlifecharity.co.uk/knit or call (free) 0800 988 4640.

Please send details of your knitting events and news at least eight weeks in advance to: **Katy Evans, Deputy Editor, Knitting, 86 High Street, Lewes, East Sussex, BN7 1XN** or email **katye@thegmcgroup.com** 



#### **COMPETITION WINNERS**

ISSUE 100 - MARCH 2012 Yarn to make the Raffaella shrug Jacqui Murphy of Lincoln

Mrs J Staines of Hertfordshire Ms Katherine Milburn of North Wales Yarn to make Sunspot

Maddy Richardson of Aberystwyth Mrs C Boot of Yorkshire Angela Blair of Glasgow

Tea Cozies 3 Shirl Essex of Cambridge Mrs Karen Atkinson of Staffordshire Mrs M Fletcher of Wolverhampton N Bowie of Pembrokeshire Mrs Mariam Abdilla of Cheshire Mrs Margaret Wood of East Sussex Mrs J Matthews of County Durham Mrs Susan McDaid of Surrev Mrs T Woodfield of Hampshire Mrs Sheila Craig of Norfolk

Notebooks by Gnu

Dr Pauline Peregrine of Cardiff Katherine Bayliss of Birmingham Marlene Sargent of Isle of Man Mrs Mary Russell of Cerediaion Joy Clifford of Blackpool Kim Thomas of Kent

# Don't knit without...

Finally, we can start thinking about summer properly! And where else to look but the sunkissed knits of

the new Tricot Mag no. 161 Spring/Summer Collection from Bergere de France. With lots of trendy designs featuring deconstructed ladder stitch, metallic yarns, 1920s inspiration and classic nautical stripes, this is going to be one fashionable summer. www.bergeredefrance.

com 07968 536333



Pure Merino DK Book 1. www.deramores.com 0845 519 4573



New from Rowan's Creative range is Creative Linen, the perfect yarn for summer. A blend of 50% linen and 50% cotton, with a wonderfully soft touch and that lovely dry linen handle. It comes in 20 juicy looking shades, including Teal, Salmon and Dusk,





Think exotic this summer with Louisa Harding's new Sari Ribbon yarn. A light and airy ribbon yarn with a metallic strip, it comes in nine lovely shimmery, multi-coloured shades, ranging from the classic metals here through pretty pastels to bright jewel tones. Why stop at just using it for yarn? www.designeryarns.uk.com

01535 664222



Sublime has brought out the most beautiful Egyptian Cotton for spring/summer. A silky, lustrous DK with clear stitch definition and a crisp finish, it uses the finest cotton from Egypt and comes in 12 strong shades that show off its sheen perfectly. 01924 369666

## Top knits

This month: Rebecca of Norfolk Yarn Pure wool fibre for spinning Tel: 01603 417001

Email: info@norfolkyarn.co.uk Website: www.norfolkyarn.co.uk

My mum, Christine, and I decided to open Norfolk Yarn in 2005 after being frustrated by the lack of decent quality knitting yarns available in the area. Mum had been away on holiday and brought back some Noro Blossom which I thought was fantastic but nothing like it was available in Norfolk. Our idea was to start a business that celebrated natural fibres in all their alory. To this end the majority of our yarns have a large natural fibre content as we think they are such a joy to knit with. We also like to have fibres for spinning and felting so we stock natural fleece, wool tops, silk fibres and spinning and felting equipment.

Our main stock lines are **Debbie** Bliss, Noro, Manos del Uruguay, Colinette, Artesano and Rowan with some Natural Dye Studio and lots of sock wool from Opal, Regia and Trekkina. We also keep Brittany and KnitPro needles and handmade buttons from Injabulo and Tuliptree. Felting and spinning are catered for with stock from Ashford. We have a selection of gift products from Lantern Moon, Mili and Injabulo, as well as beautiful stitch markers handmade in Norwich by Carol Galli.

Our bestselling yarns vary with the seasons. Coming into spring and summer we see lots of sales for my favourite summer yarn, Colinette Giotto, which comes in beautiful vibrant colours. Noro yarns are always a regular and the book Land Girl by Debbie Bliss did really well in the past year. **Debbie Bliss Baby Cashmerino** 

is a constant favourite and we stock over 50 colours in the range.

As Mum and I having been knitting for years (I learnt before I started school), we are always very keen to help people out and encourage them to try new things. We run regular workshops on learning to spin and various knitting projects. Currently a Mystery Blanket group meets monthly and learns a new skill with each square to finally produce a blanket in time for Christmas. We also host a Knit and Knatter twice a month which is always full to bursting, but we'd love to see you there!

Ashford Corriedale Tops and felting, £2.50 for 50g





Noro Kureyon £6.95 for 50g over a dozen colours available

Debbie Bliss Baby Cashmerino £5.50 for 50g





Squares from our Mystery Blanket workshop worked in Artesano Aran, £9.65 for 100g, 50% wool, 50% alpaca







**ABOVE:** Peplum Cardigan from Debbie Bliss Land Girl book, worked in Rialto Dk, £5.50 for 50g, pure S uperfine Merino. LEFT: Land Girl by Debbie Bliss,

Colinette Giotto, £8.95 for 100g, hand dyed cotton/rayon blend, colour shown Adonis Blue



# Events Diary An up-to-date listing on what's happening in your area



#### WIN 5 PAIRS OF TICKETS FOR JUNE!

15-17

#### Contemporary Craft Festival

A relaxed showcase of the best of British craft, where you can meet and buy from leading crafters, designers and makers and even try out a few skills too. Mill Marsh Park, Bovey Tracy, Devon www.craftsatboveytracey.co.uk 01626 830612

#### TO ENTER

Send your name, address and contact details on a postcard marked Contemporary Craft Festival to the giveaway address on page 4, or email knittingcomps@thegmcgroup.com, putting the giveaway title in the subject line and your contact details in your email, no later than 31 May 2012.

## May 2012

10-12

#### Creative Stitches and Hobbycrafts

Supplies, workshops,

demonstrations and inspiration for all creative crafts. Brighton Centre, East Sussex www.ichf.co.uk 01425 272711

## 11-13

## The Diamond Jubilee Pageant

Dancers, musicians, military and equestrian displays from around the world come together for three nights in a performance to pay tribute to the Queen's 60 year reign. Windsor Castle, Windsor www.diamond-jubilee-pageant.com 0844 581 4970

## Shearing and felt workshop

Its shearing week at Toft Manor! Meet the alpacas whose fleece you will be felting into jewellery. Toft Alpaca Shop, Toft Manor, Dunchurch www.thetoftalpacashop.co.uk 01788 810626

## 19 Lace improvers workshop

Lace knitting workshop with expert Anniken Allis. Purlescence, Wantage www.purlescence.co.uk

## **June 2012**

## O1 Crochet mobius mitts

For intermediate crocheters who want to experiment with the mobius technique.

Stash Fine Yarns, Chester www.stashfineyarns.com
01244 389310

## 02 Swing the needles

Knitshop's popular kids' knitting workshop is back! Knitshop, London www.knitshop.co.uk 020 8144 4523

## O7 Continental knitting workshop

Learn how to carry your yarn in your left hand and knit and purl continental style. Hulu, Devon www.hulucrafts.co.uk 01548 831911

## Anthropology of casting on

A crash course from thumb method to combined twisted multi-threaded edges. Prick Your Finger, London www.prickyourfinger.com 020 8981 2560

## 9 Brioche knitting workshop

Learn the brioche knitting technique in this intermediate workshop. Knitshop, London www.knitshop.co.uk 020 8144 4523

## $16^{\rm Colour}_{\rm workshop}$

An introduction to Fairisle and intarsia, including working with charts.

Toft Alpaca Shop,

Toft Manor, Dunchurch www.thetoftalpacashop.co.uk
01788 810626

## 22-23

#### Woolfest

A celebration of natural fibres and all things woolly! Mitchell's Lakeland Livestock Centre, Cumbria www.woolfest.co.uk 01697 478707

## 24-29

#### **Knitting Retreat**

Relax and knit to your heart's content on the west coast of France. La Verderie, France www.knittingholidays infrance.com

## 29 Intarsia knitting workshop

Learn all you need to about knitting the intarsia technique and design your own pattern with this workshop for all levels. Knitshop, London www.knitshop.co.uk 020 8144 4523

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Knitting issue 104 July 2012 goes on sale

June



## www.coatscrafts.co.uk

# Objects of Desire



#### Colourful Sheep Cushion

If only wool really grew like this!
We'll have to satisfy ourselves with this gorgeous cushion.
£25, www.marykilvert.com
07813 182020



#### Birdy Bag

We want to keep our knitting in this bag always – great for travelling around. £29.75, www.paperchase.co.uk



#### Floral Buttons

We can't wait to add these to our knitting – so pretty! £5, www.cathkidston.co.uk 0845 026 2440



Adorable babies deserve adorable rattles. £5, www.bestyears.co.uk 01327 262189



#### Stamp Rug

The price of stamps may have gone up, but with this giant rug, you'll get your money's worth!
£765, www.darlingsofchelsea.co.uk
020 7371 5745



#### Waving Queen

Celebrate the Jubilee with this solar powered Queen, who will always give you a royal wave.
£14.99, www.treathim.com
020 7384 3355

#### Set of Three Cases

These pretty cases will hold all your bits and bobs in such style! £15.95, www.homehomehome.co.uk



#### Daisy Knitting Needle Case

Treat your hard-working needles to this beautiful new home.
£17, www.johnlewis.com
0845 604 9049



#### Knitting Themed Brooch

No knitter's outfit is complete without this quirky beauty! £12.92, www.etsy.com info@jellybellyjewellery.com



#### Leaf Pouffe

Dots, leaves, toggles, and all knitted to boot, this pouffe is a must have! £160, www.notonthehighstreet.com 0845 259 1359



#### Striped Chest of Drawers

Keep your yarn stash in this chest of drawers that's as colourful as your projects! £1,375, www.alexanderandpearl.co.uk 020 8508 0411





#### Pug E-book Cosy

Keep your e-reader safe and stylish in this handmade cosy. Maybe the pug will even act as a guard dog? £22, www.lapetus.co.uk 01684 566929

#### String Lighting

The best bit about these lights? They look like balls of yarn! £21.95, www.bouf.com 08455 192259



#### **Eclectic Cutlery Set**

Leave matching sets to card games and crack out these for your next dinner party! £29,99, www.tch.net 07814 478128



# Book reviews

This month's selection of knitting books to inspire you. By Katy Evans



Olympknits
By Laura Long
£6.99
Published by David & Charles
ISBN 978 1 44630 232 3

Another day, another pun on 'Olympics' and 'knitting', and yet, actually a rather charming little book with a slightly different take on this year's big event. Olympknits focuses on teamwork, including both a synchronized swimming and men's rowing team. Some slightly more unusual competitive sports include a weight lifter, an equestrian (and his horse!) and my favourite, a female fencer - more power to her. You can even join in the Olympknits competition and win some great prizes, just visit www. olympknits.com for info on where to send your snap of your little Olympian, get free downloads and be kept up to date by Phil the knitted commentator. Pretty cute all round.

#### FREE PATTERN

Readers of Knitting magazine can download the pattern for Gloria the Gymnast for free! Just visit www.knittinginstitute.co.uk to join in the fun!

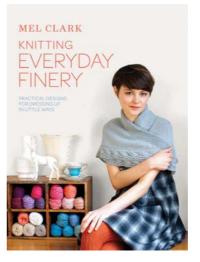


Knit London

By Emma King
£7.99

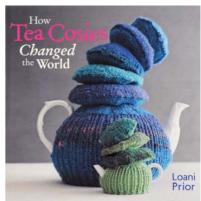
Published by Collins
& Brown
ISBN 978 1 90844 908 5

If this year's celebrations; the Jubilee, the Olympics etc are making you feel warm and fuzzy and proud to be British then you are going to love Emma King's tiny Knit London. Or, if you just have a special place in your heart for our capital and want a piece of it in your living room, this is the book for you. All the quintessential London icons are here from black cabs and red buses, red telephone boxes and Palace guards to landmarks including the Gherkin, the London Eye, the Tower of London and Big Ben. With fun facts and a quiz too, this book is utterly delightful.



Knitting Everyday Finery By Mel Clarke £14.99 Published by Collins & Brown ISBN 978 1 84340 663 1

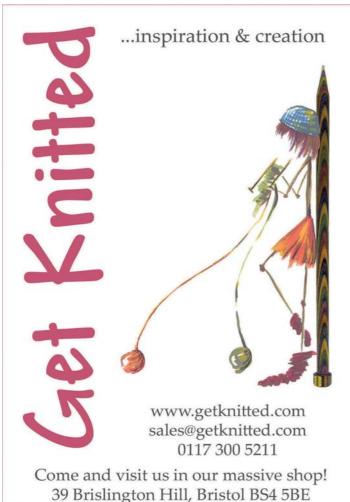
Beautiful handmade knits can be a total luxury; a gorgeous present or a treat for yourself but they don't have to only be brought out for special occasions. The 'finery' designer Mel Clarke refers to in the title is actually more practical: "garments or accessories that you can wear every day and enjoy because they are made with love." She has created here a collection of more than 25 patterns, all gorgeous and all wearable every day. There are projects for everyone, from smaller accessories like gloves, bags, headbands and hats to shawls (don't miss the lovely Mrs Lovechild shawl in our Summer shawls supplement), cardigans and my favourite, the incredibly cute Marilyn shorts. All the patterns here would make lovely, practical gifts.



How Tea Cosies Changed the world By Loani Prior £12.99 Published by Murdoch Books ISBN 978 1 74266 660 0

If you thought tea cosies couldn't get any wilder – and this is from the author of Really Wild Tea Cosies, Loani Prior – then read on! Loani's outrageous imagination has conjured up 24 more tea cosies that have to be seen to be believed, transforming an essentially practical tool into a tabletop work of art. The ones that immediately stood out for me were Betty the Burlesque, Tammy Shanter (with it's rakish angled hat), the inspired Beatrice (inspired by a certain hat at a certain wedding) and the towering Wood Fungus. In fact they are all towering, attention-grabbing and practically begging the question, why can't tea cosies be art? No reason at all as far as I can see.







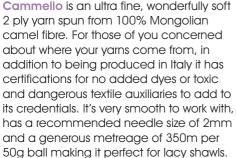
# YARN REVIEW

Jeanette Sloan tries out the brand new yarns for summer



- Lang Linda 2. Gomitoli's Cammello 3. SMC Select Extra Soft Merino Cotton
   Louisa Harding Sari Ribbon 5. Bergere de France Lavandou 6. Lang Pareo Color
- 7. Patons Fusion Cotton 8. Sublime Egyptian Cotton DK 9. Twilleys Freedom Echo DK





50g ball making it perfect for lacy shawls. There are six shades to choose from including Red, Dark Brown and Light Natural, shown here.

Hand washing at 30°c is recommended.

Composition: 100% camel hair

Weight: 50g Length: 350m

Rec needle size: 2mm

**RRP:** €9.20

Contact: Gomitoli's Tel: 0039 27 446 0574 Email: info@gomitolis.it Website: www.gomitolis.it



Bergere de France Lavandou

Lavandou is a DK weight blend of 59% acrylic, 30% cotton and 11% polyester. This lovely textured yarn is designed with two colours running along its length and a shiny self-coloured thread that binds the yarn giving it a gentle summery sheen. It's a great value yarn that knits to a standard DK tension, which makes it extremely versatile, working well for both lacy knits and openwork crochet structures. There are nine colours in the range, including shade 28953 Sable shown here, and pattern support can be found in the *Tricot Mag no.161 Spring/Summer Collection*.

Gentle washing at 30°c is recommended.

Composition: 59% acrylic, 30% cotton,

11% polyester **Weight:** 50g **Length:** 130m

Rec needle size: 3.5mm

RRP: £3.44

**Contact**: Bergere de France 11 White Hart Gardens

Hartford Northwich Cheshire CW8 2FA **Tel:** 01606 883149

Email: gordonjleslie@bergeredefrance.co.uk

Website: www.bergeredefrance.com



Louisa Harding Sari Ribbon

This is not so much a new yarn but a relaunch of an old favourite. As its name suggests, Sari Ribbon brings together the bling and richness of a Bollywood movie in a wide ribbon yarn. It knits up very quickly with lightweight results on 8mm needles and because it is flat it adds an interesting uneven texture when knitted in plain stocking stitch. It works equally well when used either as a main or accent yarn and there's a choice of 12 gorgeous colours and patterns for both garments and accessories to be found in the Dahlia pattern book. Gentle washing at 30°c is recommended.

Composition: 90% polyamide, 10% metal

Weight: 100g Length: 120m

Rec needle size: 8mm

**RRP:** £9.95

Contact: Designer Yarns Ltd

Units 8-10 Newbridge Industrial Estate

Pitt Street Keighley West Yorkshire BD21 4PQ **Tel:** 01535 664222

**Email:** enquiries@designeryarns.uk.com **Website:** www.designeryarns.uk.com





Lang Pareo Color is a 100% cotton super bulky yarn with an unusual construction and colouring. This loosely knitted cotton tube is made up of textured cotton slubs alona a fine cotton web and it can either be knitted as a single chunky strand or spread out to create ruffles when knitted through the edge. Each of the six colours available has around three changes of colour along its length, with shade 811.0099 Khaki shown here ranging from beige to pale lemon to green. This is another lightweight yarn that knits up super quick so it's perfect for summer holiday tunics, vests and sweaters, which can all be found in the Fatto a Mano 188 Collection booklet.

Gentle washing at 30°c is recommended.

Composition: 100% cotton

Weight: 100g Length: 50m

Rec needle size: 12-15mm

RRP: £10.90
Contact: Art Yarn
10 High Street
Pointin
Sleaford

Lincolnshire NG34 0LX **Tel:** 01529 240510

Website: www.artyarn.co.uk



Twilleys <u>Freedom</u> Echo DK

Made from 100% recycled cotton gathered from jeans and t-shirts Twilleys Freedom Echo DK is a 100% cotton, genuinely ecofriendly yarn. It has a soft denim look and a lovely dry handle which feels gentle on the skin when worn. The recycled clothes used to produce the yarn determine the choice of colours available and through careful blending rather than the need for further dyes, a range of five colours have been created, which include shade 902 shown above. There are men's and ladies' patterns plus accessory designs all available as loose leaflets priced £2.99. Gentle machine washing at 30°c is recommended.

Composition: 100% recycled cotton

Weight: 50g Length: 100m

Rec needle size: 4mm

**RRP:** £3.30

Contact: Thomas B. Ramsden & Co.

Netherfield Road

Guiseley Leeds LS20 9PD

Tel: 01943 872264

**Email:** enquiries@tbramsden.co.uk **Website:** www.tbramsden.co.uk



Patons <u>Fusion</u> Cotton

Fusion Cotton is a blend of 72% viscose and 28% cotton with a chainette construction. It knits to a tension of 20 sts and 28 rows on a 4.5mm needle producing a beautifully soft fabric with wonderful drape (due to the high viscose content) and multi-tonal stitch definition. It's available in a range of eight shades from the rich tones of Cherry Mix to the more neutral Cream Mix, shown here. This is a great 'all year round' yarn and pattern support can be found in the Contemporary Knits for Spring & Summer 3839 booklet of ladies' designs that includes lacy cardigans, shawls and a waistcoat. Gentle hand washing at 30°c is recommended.

Composition: 72% viscose, 28% cotton

Weight: 50g Length: 85m

Rec needle size: 4.5mm

RRP: £3.85

Contact: Coats Craft UK

Green Lane Mill Holmfirth West Yorkshire HD9 2DX

**Tel:** 01484 681881

**Email:** consumer.ccuk@coats.com **Website:** www.coatscrafts.co.uk



Lang Linda

Lang Linda is a chainette spun blend of 11% linen, 43% viscose and 46% acrylic that knits to a tension of 20 sts and 28 rows on a 5mm needle. The combination of linen and viscose gives it a soft but dry handle with a hint of sheen and excellent drape. Although it looks bulky it is surprisingly light when knitted up and there's a great selection of 17 subtle colours to choose from, including shade 97 shown here. Patterns for this yarn can be found in the Lang Yarns Fatto a Mano 188 Collection. Gentle washing at 30°c is recommended.

Composition: 11% linen, 43% viscose,

46% acrylic Weight: 50g Length: 140m

Rec needle size: 5mm

RRP: £4.25
Contact: Art Yarn
10 High Street
Pointin
Sleaford
Lincolnshire
NG34 0LX

**Tel:** 01529 240510

Website: www.artyarn.co.uk



Sublime Egyptian Cotton DK

**Egyptian Cotton DK** is a gorgeously lustrous yarn that uses the finest cotton from the most beautiful plantations in Egypt. This exceptionally soft and smooth double knitting yarn creates hand knits with incredibly clear stitch definition for women, men, children and babies. There are 12 refreshing shades available including the zingy Freya, shown here. Patterns for this yarn can be found in the Sublime Egyptian Cotton DK 661 booklet, which includes chic little waistcoats and stripey nautical-inspired knits for women and gansey style sweaters and a skull and crossbones hat for boys as well as lots of other designs for the rest of the family. Machine washing on a wool cycle at 40°c is recommended.

Composition: 100% cotton

Weight: 50g Length: 105m

Rec needle size: 4mm

**RRP:** £3.92

Contact: Sublime Yarns

Flanshaw Lane Wakefield

West Yorkshire WF2 9ND **Tel:** 01924 371501

**Sublime helpline:** 01924 369666 **Email:** contactus@sublimeyarns.com



SMC Select Extra Soft Merino Cotton

Extra Soft Merino Cotton is a beautifully rounded blend of 70% new wool and 30% cotton. This blend of fibres is smooth to knit, easy to care for and soft to wear, making it an ideal yarn for wearing all year round. With a standard tension of 22 sts and 30 rows it's a versatile DK yarn which has a good metreage of 130m per 50g ball and knits up evenly with well defined stitches. It's available in a choice of 20 classic and fashion trend colours and pattern support can be found in the Moments 010 booklet. Gentle hand washing at 40°c is recommended.

Composition: 70% new wool, 30% cotton

Weight: 50g Length: 130m

Rec needle size: 3-4mm

**RRP:** £5.50

Contact: Coats Crafts UK

Green Lane Mill Holmfirth West Yorkshire HD9 2DX

**Tel:** 01484 681881

Email: consumer.ccuk@coats.com

Website: www.knitsmc.com

























### Gatsby lace cape in Gomitoli's Angora









10056 Powder Pink

10057 Dark Grey

10058 **Black** 

### Camisole top in Patons 100% Cotton 4 ply









697 Denim



742 Fuschia

#### Ladder and lace jumper in Sublime Egyptian Cotton DK









323 Bud Pink



322 Forever & Ever

## Jemima Greaves takes three knits from this month's gallery and offers you alternative shades and styling ideas

Summer can be a tricky time for knitwear but with the right styling garments can be surprisingly versatile. Go from belle of the ball to garden party goddess by teaming the elegant Gatsby lace cape with

a flattering wide-leg jumpsuit and gorgeous peep toe suede heels. Be ready for any occasion and pair the pretty Camisole top with a delicate skirt, beaded sandals and cute bracelets. Or, fondly remember

holidays past with a personalised pendant as you swan around looking chic in city shorts and the lovely Ladder and lace jumper. Summer is here and the living





Andrea, £55, Nica, www.nica.co.uk, 01252 533561



Sunglasses, £14, Accessorize, www.accessorize.com, 0844 811 0069



Camilo, £85, Bertie, www.bertieshoes.com



Button through jumpsuit, £39, www.very.co.uk, 08448 222321



Gollie, £40, Head over Heels, www.headoverheelsonline.com



Knitted jacket, £65, Laura Ashlev, www.lauraashley.com, 08719 835999



Drape skirt, £50, Next, www.next.co.uk. 0844 844 8000



Ina tape measure bangle, £36, Bee Jewellery, www.beejewellery.co.uk, 01803 840183



Ana shorts, £20, Boohoo, www.boohoo.com



Personalised vintage round/oval map necklace, £19.50, Ellie Ellie, www.ellieellie.co.uk



Silk front vest, £29, Mint Velvet, www.mintvelvet.co.uk. 08454 562200



Nautical canvas pumps, £45, Crew Clothina, www.crewclothing.co.uk, 08451 306250

## Spotlight on...

Vivid childhood memories of hoarding anything that sparkled will come rushing back in the face of this hot new summer trend. But this is grown-up glamour and not just reserved for the night time either. Embrace your inner magpie. Go on, give in





Brighten up hazy days in Rowan's subtlely twinkling cardigan, or opt for a laidback outfit with a hint of glistening glamour in the pretty picot edged top from SMC. The sumptuous sheen of the Sublime Tussah Silk DK will look stunning in the sunlight. And for sultry summer evenings, Bergere's statement dress is bound to turn heads



Design 1913 from Moments No. 014 by SMC Select www.knitsmc.com





Origin' 01 Soie Sensualite from Origin magazine no. 4 by Bergere de France www.bergere.co.uk



by Rowan

www.knitrowan.com



Perfect for recreating the trend in your knitwear, Louisa Harding's new Sari Ribbon is a gorgeous, lightweight yarn with a metalic strand to it, giving an eyecatching shimmer effect. Available in 50g hanks, measuring around 60m, there's a choice of twelve fabulous variegated shades.

Louisa Harding Sari Ribbon www.designeryarns.uk.com



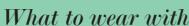
SMC Select Reflect www.knitsmc.com

Colinette Zanzibar www.colinette.com

2012

Christopher Kane





Don't shy away from your iridescent knits, team with coloured jeans, metallic tennis shoes and pretty denim for an effortlessly stylish summer look. Just swap the shoes for heel at night!



£32, Littlewoods, www.littlewoods.com 0845 226 0435

Floral print denim gilet, £19.99, New Look, www.newlook.com 0844 499 6690

Bonnie shoes, £65, Rainbow Club, www.rainblowclub.co.uk 01392 207040

Embellishing your hand knits is another great way to work iridescence, allowing you to control exactly how far you go with the trend. Home to a myriad of beads, the very helpful folks at Beads Unlimited offer lots of lustrous additions to your projects, including the glistening glass pearl beads shown here.



www.beadsunlimited.co.uk



# **EXCLUSIVE**

Erika Knight Olympic sweater

Designed for and modelled by Sebastian Coe

SPORTS LUXE

14 Glam knits for summer fun

- Glimmer t-shirt
- Gold sweater
- Tennis dress

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Plus a great sale department!

# MODERN knitting.co.uk inspiration for the creative knitter



Lace is for everyone – whether you're a beginner or a knitter who likes a challenge, you'll find the perfect pattern and a fantastic range of yarn, including Debbie Bliss Rialto Lace, Austermann Kid Silk and luxurious handpainted Claudia Silk. New – Katia Syros laceweight, perfect for crochet shawls.

www.modernknitting.co.uk

# Casting

#### STAR LETTER **GIVEAWAY**

**Torya Winters and Melody Daines** 

are this month's star letter winners. Torya and Melody win a fabulous cushion kit from Milla Mia Send us your thoughts, views and comments and you too could win this fabulous prize.



Sponsored by MillaMia T: 08450 177474

E: info@millamia.com

W: www.millamia.com



**LEFT**: Torya's finished cardigan RIGHT: Nordic cardigan, issue 99, February 2011

pink and went for a very different effect from the original. I love the finished result and have been wearing it ever since! Thanks for a great magazine with consistently good patterns.

Torya Winters, Alloa

#### Same difference

When I saw the Nordic cardigan (Knitting magazine, issue 99, February 2012) I immediately wanted to knit my own version. I had some stashed yarn in purple, so I bought a contrasting

#### Ed's reply

I'm always amazed at how simply changing the colour scheme of a garment can alter its whole feel - as demonstrated by our Style File pages each month. This is a brilliant variation on the cardi, very scandichic-meets-pink-ladies, and it's always great to see how our readers have altered patterns according to their specific style and needs.

#### I Love Knitting Magazine

I purchase more than one magazine about knitting every month, but Knitting magazine is by far my favourite. So much so that I have taken out a subscription for it. However, on reading Coral Burrows' letter in issue 101, I disagree – I love the Style File pages. A pattern may look unappealing in the colour shown, but seeing it in a range of colours can sometimes change your mind. While it is interesting to read readers'

letters, the variety of knitting content in this magazine is what makes it so special. It's perfect as it is!

Sharon Govier, Devon

#### Ed's reply

We're excited to hear that you love our magazine so much, and hope that you are enjoying your subscription. Thanks for giving us your opinion on the Style File pages - we love to find out what our readers think.

#### git goT

I have just read the Ask Jeanette query from Lizzie Hutchiss, 'Sort that stash', in Knitting magazine, issue 92, August 2011. Like many knitters I have experienced the same problem with odd balls and part balls left at the end of a project but I've also discovered a solution! I have recently become interested in extreme knitting on very large needles and have discovered that this is an excellent way to use up all odds and ends. I've made some large cushions using 12 strands of mixed yarns. As one ball runs out you just tie in another one – I used a huge mix of weights and types and yarn and I loved the finished effect. If the thought of such big knitting doesn't appeal you could do it in a smaller way with maybe four strands on less extreme needles. The finished items also forms a sort of reminder of all the lovely items I've knitted, as I can pick out particular yarns and remember the projects I used them for.

Jenny Hawkes, via email

#### Ed's reply

I like the sound of extreme knitting, what a great way to get to grips with the stash monster and create something very unique, personal and unusual in the process. If anyone gives this technique a go then please send us a photo – a 12 strand cushion is definitely something we want to see!

Write to us including your name and address to: Katie Wood, Editorial Assistant, Knitting, 86 High Street, Lewes, East Sussex, BN7 1XN or email katiew@thegmcgroup.com Knitting magazine reserves the right to publish all letters and emails received, unless otherwise stated by sender



#### **Colour Conundrums**

It is difficult to order varn online and be sure of the colours. This is particularly important when choosing a pattern that involves more than one colour, such as the Cricket sweater by Sublime (Knitting magazine, issue 91, June 2011). I wanted to use the yarn recommended, but different colours than those illustrated. I also wanted to be sure that the colours I chose complimented each other. I did the next best thing and visited a local craft store and chose colours from the limited selection they had on display, but unfortunately they did not have enough balls of the same dye lot. In the end I had to purchase my wool online.

So, my question is: Is there any way to obtain shade cards for yarn companies such as Rowan?

I have enjoyed knitting many items from *Knitting magazine* and am always looking forward to the next month's publication.

Mary Sanders, Kent

#### Ed's reply

I have faced the same problem when commissioning. It can be difficult, as many companies now only have photographed shades. On the whole they are quite good, but it is still an issue. Online, although the shades might not be completely true, you should be able to see which shades go together. Smaller companies occasionally offer their shade cards to purchase. It will usually say on the website if this is available, or you could call them. Otherwise, if you're still unsure, the best option is still to go to a yarn shop to purchase the yarn, or at least check the shades. If anyone has come across a better solution then please let us know - you'll be helping out many a frustrated knitter!

# Neighbourly knitting



I read your magazine with great interest and in issue 99, February 2012, I noted that Katy Bevan, in the article A week in the life of..., is hoping volunteers will help teach people to knit or sew in future. My mother has knitted and sewn all her life and is now teaching others in the neighbourhood to knit free of charge. She has created a small knitting club in her home and makes cups of tea for the learners. She is really enjoying sharing her skills with others and her learners are going on to teach others too. Hopefully other experienced knitters will read Katy's article and go on to create knitting clubs or teach one-to-one because it is very rewarding sharing knowledge and skills. My mother also taught me how to knit as a child and when we (my twin sister and I) were in year six of primary school, we taught the whole class to crochet square blankets!

Melody Daines, Hertforshire

# a Rowan weekend workshop with Sarah Hazell

We have teamed up with Rowan to give you the chance to win a Rowan weekend workshop with Sarah Hazell, where you will have the opportunity to create your own triangular shawl.

This workshop has been inspired by the recent trend for beautiful, lightweight shawls, which are just perfect for the summer. During the course of the workshop you will learn about the different ways that triangular shawls are constructed and work some small swatches to see which method you prefer. You will also have the chance to practice how a lace motif/edging can be introduced into your design. During the second half of the workshop you will start to knit your shawl from the plans you have made.

The workshop takes place on 7-8 July 2012 at Rowan headquarters, a beautiful old mill in the picturesque little town of Holmfirth. This workshop is worth £80 (£72 for members).

To be in with a chance to win this prize, we'd like for you to describe your fantasy knitting weekend. Think big, think outrageously great. Tell us about the location, the projects, the yarn, the other guests, the non-knitting activities. Be creative, be imaginitive and be totally unrealistic! Closing date: 8 June 2012







E-mail your entries to: katiew@thegmcgroup.com or post them to Katie Wood, Knitting, 86 High Street, Lewes, East Sussex BN7 1XN



# ONE TO WATCH

nyone who thinks knitwear can't be sexy hasn't yet come across young British designer Amy Hall and her label. With three seasons under her belt, this former photographer is pushing the boundaries of what British wool can do. She took a break from work in her East London studio to talk to Shannon Denny about conquering the world of fashion armed with knitting needles, vibrant yarn and a healthy dose of sheer vision.

## What are your earliest memories of knitting?

I learned to knit when I was six. My mother and grandmother taught me between them. I cannot remember for the life of me what the first thing was that I knitted – probably a wobbly scarf or some squares.

## But before knitting became your vocation you were a photographer, right?

I did a foundation course at Camberwell College of Art and then went on to do my photography degree as well. I was passionate about photography, I loved it. But I was at college just before the digital boom, so I trained using a traditional manual camera that my grandfather gave me. I just felt the digitalisation of photography robbed me of the thing I loved most of all – the process, the craft of it.

#### So what did you do?

I realised I had other options and I started to explore different things. I worked at Agent Provocateur for a while at the head office doing admin. I was their fit model as well—which was interesting. I actually wanted to be a fashion designer when I was a kid. I used to do all the drawings and stuff, so there was always something of it in me. Then when I was at Agent Provocateur I realised there was something about the fashion industry that attracted me.

## How did your hobby of knitting enter the professional picture?

I ended up interning with Clare Tough who to me at that time was THE knitwear designer. She was so out there and she was doing stuff that hadn't been done before with really beautiful pieces that just stuck in your mind. Working with her gave me the knowledge and the courage that I needed to get started on my label just over two years ago.

#### You've produced three seasons so far and are known for your use of British wool. Why are British materials and manufacture so important to you?

The quality is amazing and we have all these wonderful sheep breeds producing gorgeous fleeces. They're just fabulous. At the moment, in times of austerity especially, my customers really appreciate knowing that the pieces they're buying are of really good quality, made here and not knocked out of a Chinese factory. And because every piece is handmade, every piece is unique. It has its own story. It's either made by me or by my very, very small team based in East London.

# Can you tell us about your spring/summer 2012 collection?

We don't have a great deal of proper, actual warm weather here in the UK unfortunately, so my starting point was to consider transition pieces, lightweight but still very warm pieces that will carry you through when you want something fresh and new for your wardrobe but you're not quite ready for light summery dresses or skimpy things. And I couldn't help but get carried away in this whole crazy Olympics mania. It's impossible to avoid! So there's a sporty element that's very obviously there.

# The palette definitely pops; what was it like to work with those amazing colours?

It was so much fun. Once you've got that kind of palette to work with the collection almost starts to take care of itself. It was great fun so consequently I'm really excited about next spring/summer now.

#### Do you wear your own creations?

Oh yeah! My favourite – and actually the bestseller so far by a long way – was the Willow cardigan from the last autumn/winter collection. I wear it to death. And I've actually got two.

#### Which designers do you admire?

Vivienne Westwood is incredible. Her pieces never date. She is one of a kind. Designers that I love right now? Alexander Wang is very forward thinking and edgy; Isabelle Marant I like for her relaxed, chic aesthetic.

## What are some of your current sources of inspiration?

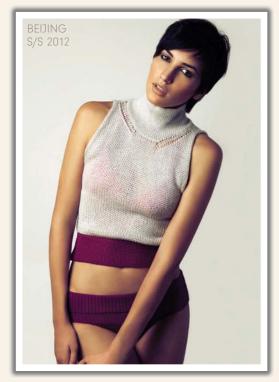
I try to avoid following trends, so I try to look outside the world of fashion for inspiration. For example last summer I spent quite a bit of time in Asia and was doing a lot of photography again. I was in Hong Kong by the water shooting lots of seascapes. I used that as a starting point for my autumn/winter collection.

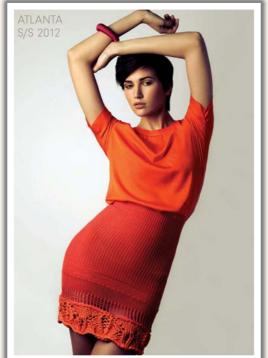
#### And what's on your agenda today?

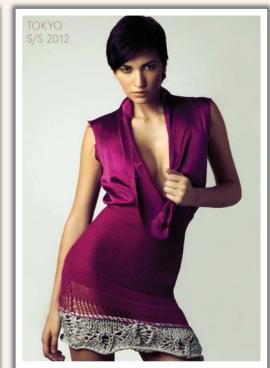
Today I'm finishing up autumn/winter 2012, frantically. And I've started sketching and thinking about palettes for spring/summer 2013. It's just ridiculous isn't it? It's just so weird having to get into the right headspace to think so far ahead. In the crazy world of fashion you just have to let yourself get sucked in!

www.amy-hall.co.uk

"At the moment, in times of austerity especially, my customers really appreciate knowing that the pieces they're buying are of really good quality made here and not knocked out of a factory."



















# KNITTING WITH The Color Guys

In the wake of their first pattern book collection Katy Evans talks to Kaffe Fassett and Brandon Mably about their new collaboration, Knitting with the Color Guys, their inspiration and what they really think of each other

# How did you two meet and end up working together?

KF Brandon had a bed sit in my neighbourhood. We met at a bus stop and when I told him I was a designer he expressed interest so I invited him to the studio. He was so at home with the work I was doing, even pointing out what was wrong with certain pieces, that I encouraged him to learn to knit and needlepoint and sketch in the studio on his days off. Noticing how much my studio needed organising he begged to come help out. "I don't have time to train you," I said, "but if you can invent the job you are welcome." He cooked and organised the place so brilliantly he became indispensable in no time.

BM I had a chance meeting with this American guy who turned out to be Kaffe. My first visit to the studio, which was a couple of streets away from where I was living, was like entering Aladdin's cave. Though disorganised, I naturally made myself useful by tidying up. When I asked my mother if she "had heard of a chap called Kaffe Fassett?" she said "Of course." When I told her that I was going to the studio helping out she said, "I hope your not making a nuisance of yourself!" Kaffe kindly allowed me to apprentice under



him, encouraging me to "have a go and learn by mistakes." We started teaching together too. This was back in 1990 and what a journey it has been. I am one lucky person.

## Paint us a visual picture of the Kaffe Fassett studio.

KF The studio occupies two floors of a Victorian house in North London. A large room for fabric work has shelves of fabric we both design for the patchwork market. Then tall chests of drawers and large plastic tubs contain the yarn we knit and do needlepoint with. They are sorted by colour and yarn types. A large bookshelf houses the many colourful reference books we refer to often in our design work. Ethnic textiles and objects give us a lot of inspiration as well as vintage quilt books and travel for exotic cultures. Oriental rugs complete the picture. Then a painting studio across the way for easel painting has my shelves of still life china pieces and drawers of exotic textiles I use as a base for my still lives. It also holds a draughtsman's chest of my past artwork and drawings for the patchwork print collections. BM The studio is also Kaffe's house so unfortunately we don't open it to the general

public. One day it will be but at the moment it's not possible with all the work we have to do. When people do come for the first time though, the general reaction is 'WOW' as there isn't much room for a resting eye. Most of the surfaces are either painted with a pattern or have a painting or wall hanging on it. I get blinkered to it after a while. When Kaffe says, "Where's my glasses?" I think, 'oh no.'

There are two books out which give glimpses of the house and studio, *Welcome Home Kaffe Fassett*, where we styled all the pictures to work with the projects, and *Glorious Interiors*. We created all these over the top interiors based around a simple theme such as a square or a leaf. When someone saw a picture of the leaf dining room she said, "Where do you go when you have a headache?"

I wish I could conjure up a description of the house in a nutshell but it's too difficult as it changes all the time with new room sets for TV, books and new projects. Kaffe likes everything out and around him too. Who does the dusting? As Quentin Chrisp said, "After four years the dust doesn't get any worse."

Who brings what to the table and what do you admire most about each other's skills?



KF Brandon has a contemporary graphic approach to design often using far less tones of colour in his prints and knits than I do – I am a lush Romantic designer having complex arrangements in multi-colour hues. Strangely our designs work well together. I always say that Brandon dares to be simple and I love his strong designs.

BM We now both love collaborating together though there is a healthy undertone of competition between us. Though I'll often spot something that would be a good idea for Kaffe or him for me. It is amazing how Kaffe's more mature tonal palettes do work so well with my more contemporary, edgy textile designs.

# Knitting with the Color Guys is your first actual collection together, how did it come about?

**KF** Trisha Malcom, Editor in Chief at Soho Publishing and *Vogue Knitting*, asked us to collaborate on a book together. Brandon and I hadn't worked on a definite project like this before and it seemed exciting.

**BM** I was delighted at the idea. Neither of us knew how it would work out but knew that we loved collaborating. Knowing that Kaffe's more mature, restrained colourings would be a fun balance to my bolder colourings, the book unfolded quite naturally. One of us would come up with a design on the needles, encouraging the other to turn their hand at something to work with it. We wouldn't decide on the shape until enough of a repeat design was in place making it more exciting. The most fun was then photographing the pieces here at the studio or at a couple of friends' houses where the pieces really came alive.

## What is your favourite pattern in the book and why?

**KF** I often feel I don't have a favourite and love [the idea that] when Piccasso was asked what his favourite painting was he replied, "The one I'm working on." Each thing we produce should be our best.

BM You know, now that the book is done I'm quite pleased with it. Each page gives me a sense of intrigue. I find it very hard to relate to a design and say, "That's mine. I did that." I look at how the colours are working, what the design is placed with and the contents and how the whole story holds together. I do love Kaffe's *Half-Circle Throw* though, but it's also the way it's placed with the spotted dog!

# Take us through how each of you develops a design, from inspiration to finished piece.

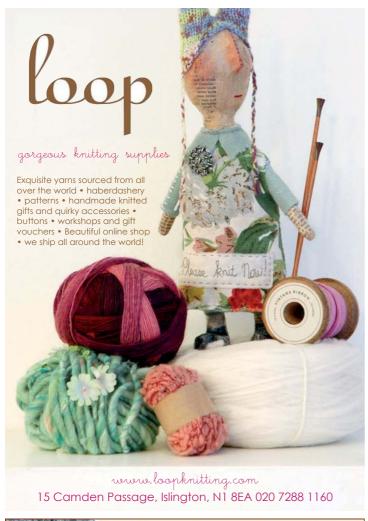
KF The Pineapple Blanket started its life as a knitted coat idea in my first knitting book, Glorious Knitting. I'd found a Kilim carpet in a London market that had this great triangular design. I put it on graph paper and knitted a complex series of stripes in close toned earthy colours in two contrasting groups. When I started this book I felt that layout would be interesting to showcase an ombreshaded yarn I'd had spun for Rowan called 'Colour Scape' in this layout.

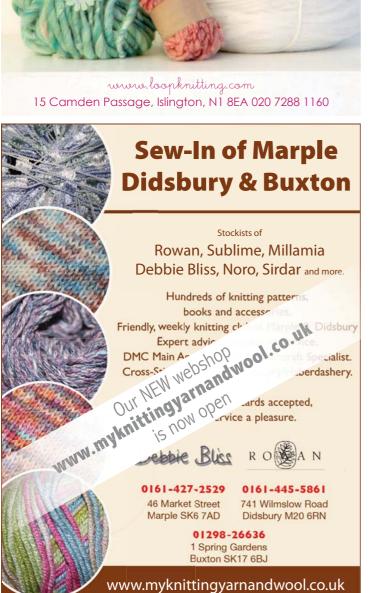
**BM** I left the fancy shapes to Kaffe and stuck to primitive, bold and playful patterns to allow me to put in the colours, simple as that.

## If you had to pick your absolute favourite colour scheme what would it be?

**KF** I do hope I'll never have to be limited to a single colour scheme. But if I had to choose, it would be a grey based one that reflected the subtle shades of a pebble beach.

**BM** I'm passionate about being by the English seaside, particularly when it's overcast. So allow me to play with neutral tones and I'm a happy bunny.





Monday – Saturday, 9am – 5.30pm





# Heirloom blanket

In part two of Sarah Hazell's Heirloom blanket we bring you the final two panels to make up the patchwork blanket.

Plus Sarah brings you two new stash projects.

Don't miss next month for part three, the edging and making up.



#### Getting started

#### SIZES

Approx measurement finished blanket:  $1 \times 1m (40 \times 40in)$ 

Actual measurements:

**Fairisle panel:** 20 x 20cm (8 x 8in) **Beaded panel:** 20 x 20cm (8 x 8in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### **YOU WILL NEED**

Would suit any DK Yarn Sarah used:

Rowan Cotton Glace 100% cotton

(approx 115m per 50g)

Fairisle panel: 2 x 50g balls 725 Ecru (A) Small amounts of: 849 Windsor (B), 846 Cadmium (C), 837 Baked Red (D), 739 Dijon (E), 445 Blood Orange (F) Beaded panel: 3 x 50g balls 837 Baked

Red (D)

474 x size 6 beads in 601 Bronze 1 pair 3.75mm needles

Row counter

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

22 sts and 30 rows to 10cm over st st using 3.75mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

PB = Place bead, on a RS row work to the stitch where bead needs to be placed. Bring yarn to front and slip next st purlways. Push a bead down so that it rests against the slipped stitch and take yarn to back

For more abbreviations see page 86



#### Fairisle panel (make 4)

Using 3.75mm needles and yarn A, cast on 45 sts.
Starting with Row 1, panel is worked

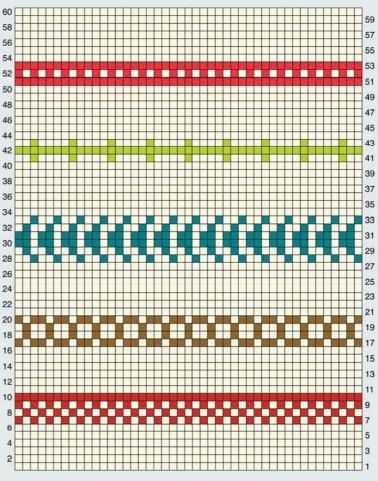
entirely from chart.



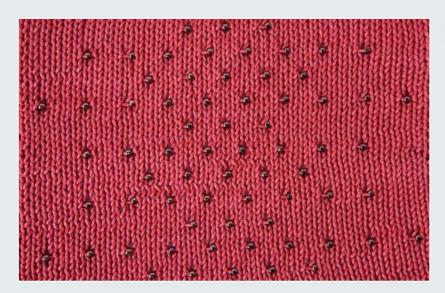
Dijon

Windsor

Blood Orange



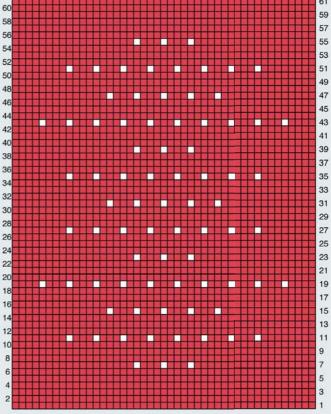
K all RS (odd) rows. P all WS (even) rows.



#### Beaded panel (make 6)

Start by threading 79 beads onto yarn. Using 3.75mm needles and yarn D, cast on 45 sts.
Starting with Row 1, work entirely from chart until Row 60 is completed.
Cast off on RS.

Baked Red
Place Bead



All RS (odd) rows K. All WS (even) rows P.



#### YARN

Would suit any DK and mohair yarns Sarah used:

3 x 50g balls **Rowan Summerspun** in 120 Bayswater (A)

2 x 25g balls **Rowan Kidsilk Haze** in 660 Turkish Plum (B)

#### **NEEDLES**

4mm needles 4mm crochet hook

#### **TENSION**

18 sts and 36 rows to 10cm using 4mm needles and measured over pattern.

#### **MEASUREMENTS**

90 x 38cm (including sleeve edgings and ruffle)

#### **ABBREVIATIONS:**

Sist = Slipstitch

**Ch** = Chain

Dc = Double crochet

Tr = Treble crochet

#### **BODY**

Using 4mm needles and yarn A, cast on 150 sts.

Rows 1 to 4: Knit.

**Row 5:** [K1, wrapping yarn twice round the needle for each stitch], to end of row.

**Row 6:** [K1, letting loop drop from needle], to end of row.

Repeat last 6 rows, 16 more times and then Row 1 to 4 once more.

Cast off

Weave in any loose ends and then fold work in half so that cast on and cast off edges meet.

Place markers 10cm in from either end and then join these two short seams with mattress st. This forms the sleeve.

#### **RUFFLE**

Using yarn B double throughout and 4mm crochet hook, join yarn with a slst to any point along the inner edge of the garment. Round 1: Ch1, 1dc into same place and then work a round of dc evenly around this

inner edge, (An exact number of sts is not

required) join with sl st to first dc. Do not turn. **Round 2:** Ch3 (counts as first tr), 1tr into dc at base of ch-3, 2tr into every dc to end of round, join with slst to 3rd of ch-3. Do not turn.

**Round 3:** Ch3 (counts as first tr), 1tr into tr at base of ch-3, 2tr into every tr to end of round, join with slst to 3rd of ch-3. Fasten off. Weave in any loose ends.

#### SLEEVE EDGING

Using yarn B double throughout and 4mm crochet hook, join yarn with a slst to any point along the outside edge of the sleeve.

**Round 1:** Ch1, 1dc into same place and then work a round of dc evenly around this edge, (an exact number of sts is not required), join with sl st to first dc. Do not turn.

**Round 2:** Ch3 (counts as first tr), 1tr into next dc, 1tr into every dc to end of round, join with slst to 3rd of ch-3. Fasten off. Weave in any loose ends.

Press body of garment according to ball band instructions.

#### WEEKEND KNITS

#### Zipped clutch

#### YARN

Would suit any DK yarn

Sarah used: 1 x 50g ball **Rowan Handknit Cotton** in 358 Pacific

#### NEEDLES

4mm needles

#### ZIP

20cm zip

#### **TENSION**

20 sts and 32 rows to 10cm using 4mm needles and measured over pattern.

#### **MEASUREMENTS**

23 x 14cm

#### **ABBREVIATIONS**

**K2-b** knit next 2 sts through the back loops

#### BAG

Using 4mm needles, cast on 50 sts.

Row 1 (RS): Knit all sts through back loops.

Row 2: Purl.

Row 3: K2-b, \*P2, K2-b; rep from \* to end of row.

Row 4: P2, \*K2, P2; rep from \* to end

of row.

Rows 5 to 6: As rows 1 to 2.

**Row 7:** P2, \*K2-b, P2; rep from \* to end of row.

Row 8: K2, \*P2, K2; rep from \* to end

Repeat last 8 rows, 9 more times and then Rows 1 to 4 once more. Cast off. Weave in any loose ends.

#### **FINISHING**

Make sure that the zip is closed and then pin the top and the bottom of the cast on and cast off edges to the zip, ensuring that the teeth are covered by the knitted edges. Then pin the zip at the centre of the work and place pins evenly along the rest of the knitted fabric. Tack the zip evenly into place so that you have a proper guideline to follow. Then using a sharp large-eyed needle and matching sewing thread, backstitch neatly along the tacking line. When both sides are stitched in place, turn the work inside out and slip stitch the edges of the zip through the corresponding line of stitches. Once zip is completed, thread up a knitter's needle and sew up side seams using backstitch and so that the zip is sitting approximately 5cm from the top of the bag. Turn right side out and then attach a charm of your choice to the zip tag.







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# PATCHWORK KNITTING: THE SHELL UNIT

Fiona Morris looks at how to construct and join patchwork knitting shell shapes together to create a summer shawl.

have been playing around with and teaching patchwork knitting for about the past 12 years. The unit most people are familiar with is the single square unit, which is also often referred to as Domino knitting, but there are a number of other geometric units that fit together well and one of these is the shell shape.

I first learnt about patchwork knitting from the Horst Schulz books in which he offers two variations of the shell unit, a small and a large shell, both of which are worked using two colours of yarn and a slip stitch technique. The slip stitch shell is often mistaken for crochet and while I like the effect produced using this technique, I wanted to make a lacy shell shape. Having played around with some variations I eventually settled on the shell shape used in my Shells shawl pattern in this issue.

The basic shell shape is quite simple to knit but there are a couple of techniques that are useful to use when working any kind of patchwork knitting. You cast on enough stitches for the widest part of the shell and this cast-on edge needs to be able to stretch and curve so the 'knit cast-on' is the cast-on method that works very well. The knit cast-on is worked as follows:

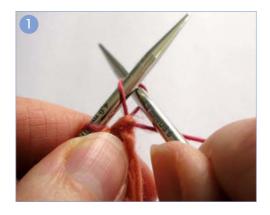
Make a slipknot and place the loop on the

\* Knit into the stitch and place the loop of the new stitch onto the left hand needle. \* Continue in this manner until you have the required number of stitches.

left hand needle to form the first stitch.

#### Chain selvedge

The other technique that you need to use is a chain selvedge. There are a number of ways to work a chain selvedge but I use the following method:



1. At the beginning of every row knit 1 through the back loop. Work to the last stitch in whichever stitch pattern is required.



2. With the yarn at the front (if you are working a knit row bring the yarn forward between the needles) slip one purlwise.

The shell shapes are fairly limited in the way they can be joined together.
They are joined along the selvedge edges but because of their curved shape they do not join together very well along the cast on edge.

It is necessary to knit a number of individual shell shapes for the bottom row of shells and it is not until you start working the second row of shells that you can pick up stitches from previous shell as the base of the new shell and join shells together.



3. 2 single shells.



4. Work a knit pick up through the chains of the left hand edge of a shell from the pointed end down to the cast on/pick up edge.



**5.** On the first joining row you need to pick up a 13th stitch at the bottom edge of the shell you are picking up stitches from.



6. Work a knit pick up through the chains of the right hand edge of the 2nd shell from the cast on/pick up edge up to the pointed end of that shell.

Once you have picked up the correct number of stitches from each shell you continue to knit the shell working from row 2 of the pattern.



7. Once you have got a couple of rows of shells, when working a joining shell instead of picking up the 13th stitch from the bottom of the shell edge you are working down you pick up 1 stitch from the point of the shell in the row below and then continue to pick up stitches from the next shell as described before.

#### Weaving in ends as you go

There is one other technique that is very useful to master when working patchwork knitting and that is weaving in your ends as you go along. Weaving in your ends is a two-step movement. When I weave in ends I hold the yarn ends in my left hand but this is not necessary if you find it difficult to hold yarns in your left hand.



**8. Step 1:** Lift the yarn ends up over the point of the right needle (or drop them forward over the right needle). Knit the stitch making sure the yarn ends are not pulled through with the knitting yarn.



9. Step 2: Hold the yarn ends down at the back of the work and knit the next stitch. As you knit the next stitch the working yarn crosses over the weaving yarn ends and holds them against the knitting.

Repeat these 2 steps for at least 10 stitches to make sure the yarn ends are securely attached and then trim these yarn ends to neaten them. This should keep the yarn ends secure. If you weave in your yarn ends on the knit pick-up row this will greatly reduce the number of yarn ends you will need to sew in when finishing the shawl. I hope you enjoy having a go at this method of knitting to make the *Shells shawl*.



For the *Shells shawl* by Fiona Morris see page 80. •

# GALLERY GARMENT TECHNIQUES

#### Jeanette Sloan's guide to techniques used in this month's gallery

Lead by Marie Wallin – Variations on the woven stitch

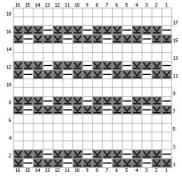
Pattern page: 68

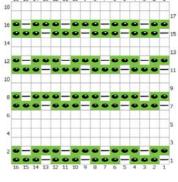


This simply shaped cropped tee comes in two versions, a basic one colour version (not included in pattern instructions) and the beaded version, Lead, shown above. Both begin with a deep band of garter stitch then use slip stitches that lie across the surface to create bands of woven texture. The pattern instructions show how versatile the stitch can look when worked in single and multi-coloured options but because the tension is measured over the rows worked in Yarn A only, you can be more experimental with your choice of contrast yarn to create different effects.



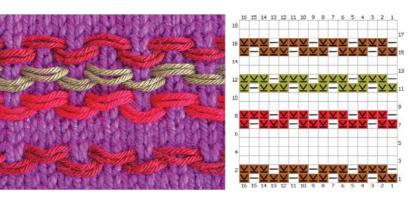






The clever thing about the basic pattern is that when the strands are being created no stitches are actually being knitted which is why these rows aren't taken into consideration in terms of tension. On the chart for the plain version the dashes represent those stitches slipped with the yarn at the back of the work whilst the v squares show those slipped with the yarn at the front.

In this version beads are threaded onto a contrast coloured yarn. The dashes represent the stitches slipped with the yarn at the back and the bead symbols show where the stitches are slipped once again with the yarn at the front. To get this effect simply slide a bead along the yarn for each slipped stitch and they'll become trapped at the front of the work when you take the yarn between the needles to slip the next stitch. You'll need to make sure when working this technique that you 'knit' the yarn for at least 1 stitch at the side edges of the work in order to secure it.



In this version 3 different contrast yarns are used to create a striped woven effect whilst the same coloured yarn is used in the background.



This is an easy to wear lace sweater with a generously wide neck and three-quarter length sleeves which are both tipped with a narrow garter stitch edge. Although

1. Bring yarn forward between the needles to the front of the work as if you're about to purl the next st then and wrap from front to back over the needle.

# Ladder and lace jumper by Pat Menchini – Dealing with yarn overs

Pattern page: 62

based on a simple 4 row pattern the design is given a deconstructed twist with the addition of ladders made by stitches which are dropped and allowed to unravel downwards when the garment pieces are almost complete. Once the bottom rib has been worked on the garment, Back and Front extra loops are created across the width of the garment. These are knitted normally throughout the pattern until they're dropped near the top creating the vertical ladders. Without the creation of these loops the ladders would keep running down through the rib and into the cast on edge.



2. After purling the stitch keep the yarn at the front of the work as though you'll be purling the next stitch then insert the right needle into the next 2 stitches knitwise but through the back of the loop.

Throughout this design you'll see different terms given for working yarn overs which are needed to create new stitches. There are many different terms that can be used for yarn overs and they differ according to the type of stitches that precede and follow them. Here's an example of how two of them are used in this pattern;

**Yfwd** is worked between 2 knit stitches and is worked in as shown in **picture 1**. **Yon** is worked between purl and knit stitches and is used in Row 1 of the pattern as shown in **picture 2**.



3. Now take the yarn over the top of right needle to the back of the work and knit the next 2 stitches together through the back of the loop. You've now created both a hole and a new stitch. Use this same method to work the yarn over in Row 3 remembering that you'll be working it between a k2tog and a p1.

#### How to create the ladders



1. Drop the next stitch off the left needle and if necessary use your fingers to pull the stitch in order to run the stitches.



2. This will help the stitches drop down towards the corresponding yfwds worked at the top of the rib.



3. Use the reverse loop cast on method to cast on 2 new stitches



**4.** This will give a neat finish across the top of the completed ladder.

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Shawl pattern featured on page 80. Please remember to mention Knitting magazine when you purchase your yarn.

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# Your pattern instructions start here







COLLAR JUMPER
Amanda Jones
Bergere de France Bambou
Main page: 25. Pattern page: 56.

Sian Brown Sublime Cashmerino Silk DK, Bergere de France Origin Soie (Silk) DK, Katia Gatsby Main page: 20. Pattern page: 58.

**CHEVRON STRIPE JUMPER** 

LADDER AND LACE JUMPER Pat Menchini Sublime Egyptian Cotton DK Main page: 22. Pattern page: 62.

CAMISOLE TOP Alison Robson Patons 100% Cotton 4 ply Main page: 21. Pattern page: 64.



LINTL GALL





ROSE MOTIF TUNIC Sian Brown SMC Select Reflect Main page: 28. Pattern page: 66.

LEAD
Marie Wallin
Rowan Savannah
and Rowan Pima Cotton DK
Main page: 27. Pattern page: 68.

SHALE LACE TOP
Judy Furlong
Manos del Uruguay Lace Weight
Main page: 23. Pattern page: 70.

ISABELLA D'ESTE SOCKS Jayme Stahl Spirit Trail Fiberworks Sunna Main page: 29. Pattern page: 74.



GATSBY LACE CAPE Kyoko Nakayoshi Gomitoli's Angora Main page: 24. Pattern page: 78.



SHELLS SHAWL Fiona Morris Crystal Palace Yarns Mini Mochi Main page: 26. Pattern page: 80.



GIRL'S CARDIGAN Sirdar Sirdar Snuggly Baby Bamboo DK Main page: 31. Pattern page: 82.



HALF-CIRCLE THROW Kaffe Fassett Rowan Handknit Cotton Main page: 30. Pattern page: 83.



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**Intoknit** are offering *Knitting* readers 10% off Bergere de France Bambou until 30 June 2012

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#### Collar jumper by Amanda Jones

To fit: 81-86[92-97:102-107:112-117]cm (32-34[36-38:40-42:44-46]in)

Actual measurement (work relaxed): 76[89:102:115]cm (30[35:40:45.25]in)

Actual measurement (work stretched):

90[103:116:129]cm (35.5[40.5:45.5:50.75]in) Length to shoulder: 62[62:66:66]cm

(24.5[24.5:26:26]in)

**Sleeve length:** 42[42:44:44]cm

(16.5[16.5:17.25:17.25]in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

27

28

Bergere de France Bambou 100% pure bamboo (approx 80m per 50g) 20[22:24:26] x 50g balls 242.18 Quietude

1 pair 3.75mm needles

1 circular 3.75mm needle (100cm long)

2 sets 3.75mm dons

2 Stitch markers

Stitch holders

Cable needle

2 large buttons

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

28 sts and 29 rows to 10cm over patt using 3.75mm needles when work is relaxed.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

C4F = cable 4 front = slip next 2 sts to CN, and hold at front of work, k2 then k2 from CN.

C4B = cable 4 back = slip next 2 sts to CNand hold at back of work, k2 then k2 from CN.

skpo = sll, kl, psso.

M-st = moss stitch

**PM** = place marker

**SM** = stitch marker

For more abbreviations see page 86

#### **PATTERN NOTES**

Arched cable (worked over 18 sts and 32 rows) – worked flat.

Row 1 (RS): P2, yo, k1, p2, k2, k2tog, p2, skpo, k2, p2, k1, yo.

Row 2: P2, k2, (p3, k2) twice, p2, k2.

Row 3: P2, k1, yo, k1, p2, k1, k2tog, p2, skpo, k1, p2, k1, yo, k1.

Row 4: P3, (k2, p2) twice, k2, p3, k2.

Row 5: P2, k2, yo, k1, p2, k2tog, p2, skpo, p2, k1, yo, k2.

Row 6: P4, (k2, p1) twice, k2, p4, k2.

Row 7: P2, k3, yo, k1, p1, k2tog, p2, skpo, p1, k1, yo, k3.

Row 8: P5, k1, p1, k2, p1, k1, p5, k2.

Row 9: P2, k4, yo, k1, k2tog, p2, skpo, k1,

Row 10: P4, k1, p2, k2, p2, k1, p4, k2.

**Row 11:** P2, C4B, p1, yo, k2tog, p2, skpo,

yo, p1, C4F.

Rows 12, 14 and 16: P4, (k2, p1) twice, k2, p4, k2.

Row 13: P2, k4, (p2, k1) twice, p2, k4.

Row 15: P2, C4B, (p2, k1) twice, p2, C4F.

Row 17: P2, skpo, k2, p2, k1, yo, p2, yo, k1,

Row 18: P3, (k2, p2) twice, k2, p3, k2.

**Row 19:** P2, skpo, k1, p2, k1, yo, k1, p2, k1, yo, k1, p2, k1, k2tog.

Row 20: P2, (k2, p3) twice, k2, p2, k2.

Row 21: P2, skpo, p2, k1, yo, k2, p2, k2, yo, k1, p2, k2tog.

Row 22: P1, k2, p4, k2, p4, k2, p1, k2.

Row 23: P2, skpo, p1, k1, yo, k3, p2, k3, yo, k1, p1, k2tog.

**Row 24:** P1, k1, p5, k2, p5, k1, p1, k2.

**Row 25:** P2, skpo, k1, yo, k4, p2, k4, yo, k1, k2tog

**Row 26:** P2, k1, p4, k2, p4, k1, p2, k2.

Row 27: P2, Skpo, yo, p1, C4F, p2, C4B, p1,

Rows 28 and 30: P1, (k2, p4) twice, k2, p1, k2.

Row 29: P2, k1, (p2, k4) twice, p2, k1.

Row 31: P2, k1, p2, C4F, p2, C4B, p2, k1.

**Row 32:** As row 28.

These 32 rows form patt.

#### Arched cable - worked in the round.

Rnd 1: P2, yo, k1, p2, k2, k2tog, p2, skpo, k2, p2, k1, yo.

Rnd 2: P2, k2, (p2, k3) twice, p2, k2.

Rnd 3: P2, k1, yo, k1, p2, k1, k2tog, p2, skpo,

k1, p2, k1, yo, k1.

Rnd 4: P2, k3, (p2, k2) twice, p2, k3.

Rnd 5: P2, k2, yo, k1, p2, k2tog, p2, skpo,

Rnd 6: P2, k4, (p2, k1) twice, p2, k4.

Rnd 7: P2, k3, yo, k1, p1, k2tog, p2, skpo,

Rnd 8: P2, k5, p1, k1, p2, k1, p1, k5.

Rnd 9: P2, k4, yo, k1, k2tog, p2, skpo, k1, vo. k4.

**Rnd 10:** P2, k4, p1, k2, p2, k2, p1, k4.

Rnd 11: P2, C4B, p1, yo, k2tog, p2, skpo, vrn, p1, C4F.

Rnds 12, 13, 14 and 16: P2, k4, (p2, k1) twice,

Rnd 15: P2, C4B, (p2, k1) twice, p2, C4F.

**Rnd 17:** P2, skpo, k2, p2, k1, yo, p2, yo, k1, p2, k2, k2tog.

Rnd 18: P2, k3, (p2, k2) twice, p2, k3.

Rnd 19: P2, skpo, k1, p2, k1, yo, k1, p2, k1, yo, k1, p2, k1, k2tog.

Rnd 20: P2, k2, (p2, k3) twice, p2, k2.

Rnd 21: P2, skpo, p2, k1, yo, k2, p2, k2, yo, k1, p2, k2tog.

Rnd 22: P2, k1, (p2, k4) twice, p2, k1.

Rnd 23: P2, skpo, p1, k1, yo, k3, p2, k3, yo, k1, p1, k2tog.

Rnd 24: P2, k1, p1, k5, p2, k5, p1, k1.

Rnd 25: P2, skpo, k1, yo, k4, p2, k4, yo, k1, k2tog.

Rnd 26: P2, k2, p1, k4, p2, k4, p1, k2.

Rnd 27: P2, skpo, yrn, p1, C4F, p2, C4B, p1, yo, k2tog.

Rnds 28, 29 and 30: P2, k1, (p2, k4) twice, p2, k1.

Rnd 31: P2, k1, p2, C4F, p2, C4B, p2, k1.

Rnd 32: As rnd 28.

These 32 rounds form patt rep from 1st round.

#### Chart

When working in the round, read each row from R to L.

When working flat read all odd number (RS) rows from R to L and all even number (WS) rows from L to R.

All shaping is worked around stitch markers. When shaping make sure that any yo's have a dec st to keep stitch count correct. If you cannot work the pattern while shaping, work in st st.

#### (WORKED AS ONE PIECE TO ARMHOLE)

Using 3.75mm circular needle cast on 216[252:288:324] sts, being careful not to twist sts. Join into a ring.

Rnd 1 (RS): P1, (PM), p1, yo, k1, p2, k2, k2tog, p2, skpo, k2, p2, k1, yo, (p2, yo, k1, p2, k2, k2tog, p2, skpo, k2, p2, k1, yo) rep until you have worked 108[126:144:162] sts from SM, PM, and patt to end of rnd.

Cont to work in patt from 2nd rnd of patt or Row 2 of chart, until you have completed 3 full patt reps plus a further 16 rnds.

#### Shape front neck

Patt across, 53[62:71:80] sts, from SM, cast off next 2 sts then patt to end of rnd, break varn.

SI first 54[63:72:81] sts (this is from real beg of rnd) and rejoin yarn, turn and cont to work patt from left to right.

Work 4 rows.

#### 1st and 2nd sizes only

**Next row (WS):** Dec 1 st at each end of this and every foll 4th row until 30[34] sts rem.

3rd and 4th sizes only

**Next row (WS):** \*Dec 1 st at each end of this row.

Work 1 row.

Dec 1 st at each end of next row.

Work 3 rows.

Rep from \* until 36[38] sts rem.

AT THE SAME TIME when you have completed 4 full patt reps plus a further 0[0:4:8] rows from beg of work ending on a WS row:

## Shape armhole and divide for front and back

Patt to 4[4:5:5] sts before SM, cast off 4[4:5:5] sts then remove SM, cast off 4[4:5:5], patt to 4[4:5:5] sts before next SM, cast off 4[4:5:5] sts, remove SM cast off 4[4:5:5] sts, patt to end.

#### Left front

Work on these 46[55:58:65] sts for Left Front. Cont to work front neck shaping as set. Keeping patt correct throughout, dec 1 st at armhole on next 5[5:5:7] rows then on foll 2 alt rows. 36[45:48:51] sts.

Cont working neck shaping as set until 30[34:36:38] sts rem.

Cont without shaping until armhole meas 20[21:22:24]cm (8[8.25:8.75:9.5]in) from beg of shaping ending on a WS row.

Break yarn and leave sts on a holder to cast off with Back later.

#### Back

Work on next 100[118:134:152] sts for Back. With WS facing re-join yarn to rem sts. Patt 1 row.

Dec 1 st at each end of next 5[5:5:7] rows. 90[108:124:138] sts.

Dec 1 st at each end of foll 2 alt rows. 86[104:120:134] sts.

Cont without shaping until armhole meas 20[21:22:24]cm (8[8.25:8.75:9.5]in) from beg of shaping ending on a WS row.

With RS of Left Front facing RS of back, cast off 30[34:36:38] sts from Left Front with 30[34:36:38] sts from back using 3 needle cast off.

Cast off centre 26[36:48:58] sts. Leave rem 30[34:36:38] sts on a holder to cast off with Right Front later.

#### Right front

With WS facing re-join yarn to rem 46[55:58:65] sts.

Work 1 row.

Cont to work armhole and neck shaping as for Left Front.

Cast off with Right Back shoulder using 3 needle cast off as before.

#### **SLEEVES**

Using 3.75mm needles cast on 56[56:74:74] sts.

Row 1 (RS): P2, (yo, k1, p2, k2, k2tog, p2, skpo, k2, p2, k1, yo, p2) to end.

This sets up patt, cont working from 2nd row of patt written for working flat.

At the same time, inc 1 st at each end of 11th row then on every foll 6th row to 90[94:86:86] sts, working new sts into patt.

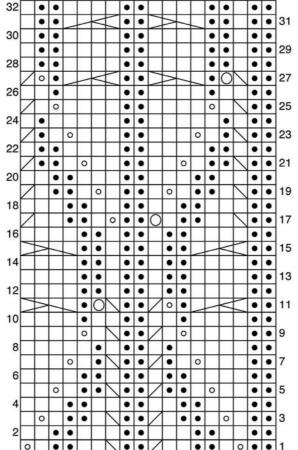
#### 3rd and 4th sizes only

Cont to dec on every foll 8th row to 104[108] sts.

#### All sizes

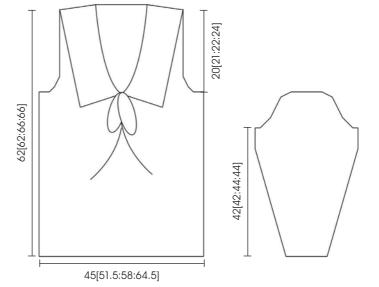
Cont working without shaping until work meas 42[43:44:44]cm (16.5[17:17.25:17.25]in) from beg ending on a WS row.

#### Arched cables





Flat Rows: Read all odd rows from R to L and even rows from L to R Rounds: Read all rows R to L



Measurements are given in cm

# Instructions

#### Shape sleeve head

Keeping patt correct throughout, cast off 4[4:5:5] sts at beg of next 2 rows. 86[86:94:98] sts.

Dec 1 st at each end of next 5[5:7:7] rows. 76[76:80:84] sts.

Dec 1 st at each end of every foll alt row to 50[50:52:52] sts.

Dec 1 st at each end of every row to 38[40:46:46] sts.

Cast off in patt.

#### **COLLAR RIGHT SIDE**

Using 3.75mm needles cast on 26 sts. Work in m-st until work meas 12cm (4.75in) from beg.

**Next row (RS) (Inc):** K1, m1, m-st to end of row.

Cont to inc 1 st in from edge, working new st into patt, on every foll 12th row to 30 sts. Cont without shaping until work meas 29[30:32:33]cm (11.5[11.75:12.5:13]in) ending on a WS row.

Break yarn and leave sts on a holder.

#### **COLLAR LEFT SIDE**

Using 3.75mm needles cast on 26 sts. Work in m-st until work meas 12cm (4.75in) from beg.

**Next row (RS) (Inc):** M-st to last st, m1, k1. Cont to inc at end of every foll 12th row to 30 sts.

Cont without shaping until work meas 29[30:32:33]cm ending on a WS row. PM at end of last row.

Next row: M-st across 30 sts, turn, cast on 30[38:50:60] turn, PM, work across 30 sts from Right Side Collar. 90[98:110:120] sts. Cont working in m-st until work meas 18[18:20:20]cm (7[7:8:8]in) from beg of back collar (from markers) cast off in m-st.

#### **CUFFS (BOTH ALIKE)**

Using 3.75mm needles cast on 56[56:74:74]. Work 6 rows m-st.

**Next row:** Inc 1 st at each end of this and next two, 6th rows. 62[62:80:80] sts. Cont in m-st until cuff meas 8cm (3in) from beg.

Cast off in m-st.

#### TIES (MAKE 2)

Using 3.75mm dpns, cast on 3 sts, work i-cord until work meas 44cm (17.25in) from beg, cast off.

Make a tassel and attach to one end of tie.

#### TO FINISH OFF

Join sleeve seam and sew into armhole, matching the centre of the sleeve head to the shoulder seam and the sleeve seam to the centre of the cast off edge of armhole shaping.

#### Collar

With RS of collar facing WS of jumper, pin collar, matching shoulder seam to markers.

Over sew in place, turn to RS. Attach tie to centre front under edge of collar.

#### Cuffs

On WS of sleeve pin cast on edge of cuff to cast on edge of sleeve starting 3cm (1.25in) from sleeve seam (opening of cuff is on outside edge of sleeve).

Over sew in place and sew up first 6 rows of cuff.

Turn to the RS.

Attach a button to outside edge. Sew in all loose ends. •









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# Chevron stripe jumper by Sian Brown

#### SIZES

**To fit:** 82-86[92-97:102-107:112-117]cm (32-34[36-38:40-42:44-46in)

**Actual measurement cuff to cuff:** 140[145:150:155]cm (55[60:65:70]in) **Length to shoulder:** 53[55:57:59]cm (21[21.5:22.5:23.25]in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.



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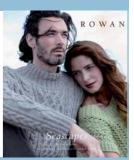
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Instructions

#### YOU WILL NEED

Sublime Cashmerino Silk DK 75% extra fine merino, 20% silk, 5% cashmere (approx 116m per 50a) 8[10:11:12] x 50g balls 277 Tittlemouse (A)

1 x 50g ball 194 Seesaw (B)

1 x 50g ball 0456 Pinkaboo (C)

1 x 50g ball 162 Pansy (D)

Katia Gatsby DK 77% viscose,

15% nylon, 8% metallic polyester

(approx 105m per 50g)

1 x 50g ball 06 Silver (E)

Bergere de France Origin Soie (Silk) DK

100% pure silk (approx 115m per 50g)

1 x 50g ball 243.44 Bijou (F)

1 pair each 3.25mm and 4mm needles

1 circular 4mm needle

Stitch holder

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

22 sts and 28 rows to 10cm over st st using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### ABBREVIATIONS SEE PAGE 86

#### **TIPS**

Due to the number of stitches you may find it easier to work on a circular needle, backwards and forwards as if on straight needles.

#### **PATTERN NOTES**

Yarn E, Katia Gatsby, is worked double

When working from chart all rows are read from right to left to centre, then read from left to right. Increase for batwing at both ends of RS rows. However, work batwing decs at beg of RS and WS rows.

When working colours use the intarsia method, using small amounts of colour and twisting them together on the back of the work to avoid holes forming.

given in cm

With 3.25mm needles and A cast on 78[90:102:114] sts.

> 70[72.5:75:77.5] 53[55:57:59]

Row 1: K2, (p2, k2) to end. Row 2: P2, (k2, p2) to end.

Rep last 2 rows 19[20:21:22] times more,

inc 2 sts evenly across last row.

80[92:104:116] sts.

Change to 4mm needles.

Beg with a k row cont in st st.

Work 2 rows.

Now work in patt from Chart but DO NOT decrease for neck edge.

Leave rem 80 sts on holder for back neck. Work colours and shaping as shown.

With 3.25mm needles and A cast on 78[90:102:114] sts.

Row 1: K2, (p2, k2) to end. Row 2: P2, (k2, p2) to end.

Rep last 2 rows 19[20:21:22] times more,

inc 2 sts evenly across last row.

80[92:104:116] sts.

Change to 4mm needles.

Beg with a k row cont in st st.

Work 2 rows.

Now work in patt from Chart.

Work colours and shaping as shown.

#### **NECK EDGING**

Join right upper sleeve and shoulder seam. With RS facing 3.25mm needles and A pick up and k42[44:46:48] sts down left side of front neck, k20 sts from front neck, pick up and k40[42:42:46] sts up right side of front neck and 80 sts from back neck. 182[186:190:194] sts.

Row 1: P2, (k2, p2) to end.

Row 2: K2, (p2, k2) to end.

Rep last 2 rows once more and the 1st row again.

Cast off in rib.

#### **SLEEVE BORDERS**

Join left upper sleeve, shoulder and neckband seams.

With RS facing, 3.25mm needles and A pick up and k62[66:70:74] sts evenly along row ends.

Row 1: P2, (k2, p2) to end.

Row 2: K2, (p2, k2) to end.

Rep last 2 rows 11 more and first row again. Cast off in rib.

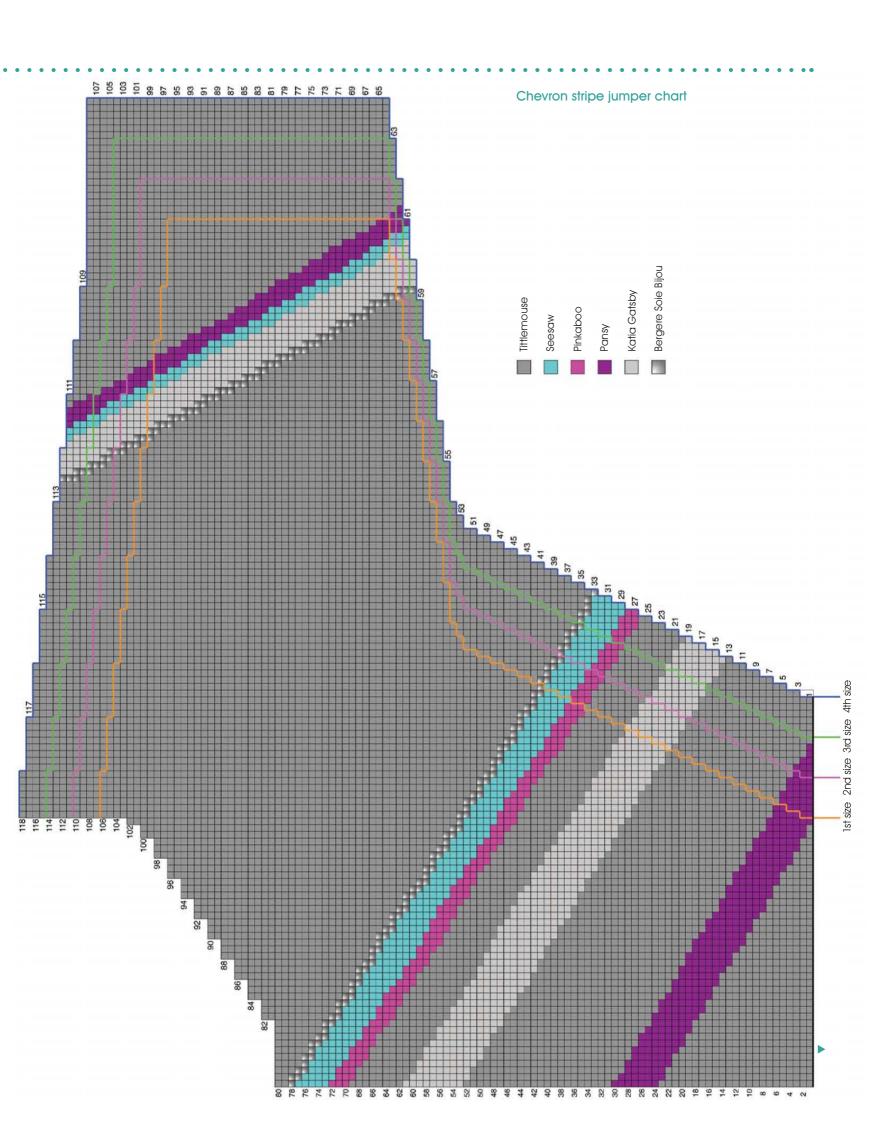
#### TO FINISH OFF

Join side and underarm seams.









# Instructions



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# Ladder and lace jumper by Pat Menchini

#### **SIZES**

**To fit:** 86[91:97:102:107:112]cm (34[36:38:40:42:44]in)

**Actual measurement with ladders run down:** 104[109:114:119:124:129]cm (41[43:45:47:49:51]in)

**Length to shoulder:** 65[66:67:68:69:70]cm (25.5[26:26.5:26.75:27.25:27.5]in)

**Sleeve length:** 32cm (12.5in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

Sublime Egyptian Cotton DK 100% cotton (approx 105m per 50g)
9[9:10:10:11:11] x 50g balls 329 Cornelia
1 pair each 3.25mm and 4mm needles
2 stitch holders
Stitch markers
Row counter

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

 $22\ \mathrm{sts}$  and  $28\ \mathrm{rows}$  to  $10\mathrm{cm}$  over st st using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

yon = yarn over needle
yrn = yarn round needle

LDR = drop next st off LH needle, then neatly cast on 2 sts onto RH needle For more abbreviations see page 86

#### TIPS

It is especially important not to join in yarn across work on this design because this may make it difficult to run sts down to form the ladders. Join new yarn at row edges only.

#### **BACK AND FRONT (MAKE 2 PIECES ALIKE)**

Using 3.25mm needles,

cast on 100[106:112:118:124:130] sts.

Row 1 (RS): P3, (k1, p2) to last st, p1.

Row 2: K3, (p1, k2) to last st, k1.

Rep last 2 rows until rib meas 15cm (6in),

ending after row 2.

Next row (make sts for base of ladders):

K14[17:20:23:26:29], (yfwd, k12) 6 times, yfwd, k14[17:20:23:26:29]. 107[113:119:125:131:137] sts.

Next row: Purl.

Change to 4mm needles and patt:

**Row 1 (RS):** K6[9:12:15:18:21], (p1, yon, k2tog tbl, p1, k9) 7 times, p1, yon, k2tog tbl, p1,

k6[9:12:15:18:21]. **Row 2:** Purl.

**Row 3:** K6[9:12:15:18:21], (p1, k2tog, yfwd, yrn {to make one st}, p1, k9) 7 times, p1, k2tog,

yfwd, yrn, p1, k6[9:12:15:18:21].

Row 4: Purl.

These 4 rows form patt.

Cont in patt until work meas 47cm (18.5in) measured through centre of work,

ending after a p row.

Place marker at centre of last row.

#### Shape square armholes

Loosely cast off 5[6:7:8:9:10] sts at beg of next 2 rows.

Cont straight until work meas 12[13:14:14:15:15]cm, (4.75[5:5.5:5.5:6:6]in) from marker, ending after a WS row.

**Next row (ladder row):** Work across 22[24:26:28:30:32] sts, (LDR,

work across 12 sts) 4 times, LDR, work across 22[24:26:28:30:32] sts.

Now run the dropped sts down work to their corresponding yfwd's made at top of rib. 102[106:110:114:118:122] sts.

Next row: Purl.
Divide for neck

 $\textbf{Next row:} \ \ \text{Work across } 22[24\text{:}26\text{:}28\text{:}30\text{:}32] \ \text{sts,}$ 

turn

Cont on this group of sts for first side of neck. SI rem 80[82:84:86:88:90] sts on a holder.

\*\* Dec 1 st at neck edge on next 3 rows.

19[21:23:25:27:29] sts.

Work 12[12:12:14:14:16] rows straight thus ending at armhole edge. \*\*

Shape left shoulder

**Next row:** Cast off 5[7:9:11:13:15] sts loosely,

work to end.

Next row: Purl.

**Next row:** Cast off 3 sts loosely – 1 st on RH needle, drop next st off LH needle (ladder st, but do not cast on 2 sts as given for LDR),

cast off 3 more sts, work to end.

Next row: Purl.

Cast off final sts loosely.

Now run dropped st down as before.

Shape right shoulder

With RS facing, sl next 58 sts onto a length

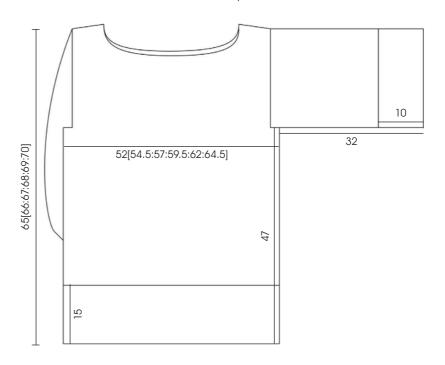
of yarn and leave.

Rejoin yarn and work to end of row.

Work as first side of neck from \*\* to \*\* but working 1 more row straight than quoted.

Next row: Cast off 5[7:9:11:13:15] sts loosely,

p to end.



Measurements are given in cm



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# Instructions

Next row: Work across 9 sts, drop next st off

LH needle, k to end.

**Next row:** Cast off 6 sts loosely, p to end.

**Next row:** Work to end. Cast off final sts loosely.

#### **SLEEVES**

Using 3.25mm needles, cast on 60[63:66:66:69:72] sts. Work in rib as on welt for 10cm (4in), ending after 2nd row.

**Next row:** Rib 6[4:6:7:10:7], (inc in next st, rib 15[8:5:3:2:2]) to last 6[5:6:7:11:8] sts, inc in next st, rib to end. 64[70:76:80:86:92] sts.

Next row (make sts for base of ladders): P2[5:8:10:13:16], (yrn, p12) 5 times, yrn,

p2[5:8:10:13:16]. 70[76:82:86:92:98] sts.

Change to 4mm needles and patt:

**Row 1:** K7[10:13:15:18:21], (p1, yon, k2tog tbl, p1, k9) 4 times, p1, yon, k2tog tbl, p1, k7[10:13:15:18:21].

Row 2: Purl.

**Row 3:** K7[10:13:15:18:21], (p1, k2tog, yfwd, yrn, p1, k9) 4 times, p1, k2tog, yfwd, yon, p1, k to end.

Row 4: Purl.

Rep these 4 rows until work meas 32cm (12.5in) measured through centre of work, ending after a WS row.

**Next row (ladder row):** K2[5:8:10:13:16], (LDR, k4, patt 4, k4) 5 times, LDR, k2[5:8:10:13:16]. Cast off loosely.

# NECKBAND (FRONT AND BACK ALIKE, WORKED SEPARATELY)

First slip sts on length of yarn onto a spare needle so that RS faces for pick-up row. Using 3.25mm needles, RS facing, k up 16[16:16:18:18:19] sts evenly down left front neck, k across sts on spare needle, finally k up 16[16:16:18:18:19] sts evenly up right front neck.

90[90:90:94:94:96] sts.

Knit 4 rows.

Cast off knitways.

**Helpful Hint:** If you prefer a less wide neckband, dec 8 sts across sts on spare needle for both back and front, making a total of 82[82:82:86:86:88] sts for each side of neckband.

#### TO FINISH OFF

Join shoulders.
Stitch cast-off edge of sleeves to side edges of armholes.

Join top 7[7:8:8:9:9] rows of sleeves to armhole cast-off sts.

Join side and sleeves seams.









Camisole top by Alison Robson

#### **SIZES**

**To fit:** 86-91[96-101:107-112]cm (34-36[38-40:42-44]in)

Actual measurement: 92[108:124]cm,

36[42.5:49]in)

**Length through centre back:** 51cm (20in) Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

Patons 100% Cotton 4 ply 100% mercerised cotton (approx 330m per 100g) 3[3:4] x 100g balls 1726 Jade 1 pair 3.25mm needles Beads (from VV Rouleaux, see page 84 for stockist details) Beading needle Row counter

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

28 sts and 36 rows to 10cm over st st using 3.25mm needles.

One rep of parasol patt measures 8 x 4cm. Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

wyib = with yarn at back of work.
Cluster = sl given no of sts wyib, pass yarn to front, sl same no of sts back to LH needle, pass yarn to back, sl same sts again wyib.
k1tbl = knit through back of loop.
For more abbreviations see page 86

#### **PATTERN NOTES**

The stitch count varies from row to row, Row 13 restores the original number.

#### **BACK**

Using 3.25mm needles cast on 133[155:177] sts and work in patt as folls:

Row 1 (RS): K1, \*yrn, (k1tbl, p3) 5 times, k1tbl, yrn, k1, rep from \* 5[6:7] times more.

**Row 2 (WS):** P3, \*(k3, p1) 4 times, k3, p5, rep from \* 5[6:7] times more, ending last rep p3.

Row 3: K1, \*yrn, k1tbl, yrn, (k1tbl, p3) 5 times, (k1tbl, yrn) twice, k1, rep from \* 5[6:7] times more.

**Row 4:** P5, \*(k3, p1) 4 times, k3, p9, rep from \* 5(6:7) times more ending last rep p5.

**Row 5:** K1, \*yrn, k1tbl, yrn, ssk, yrn, (k1tbl, p2tog, p1) 5 times, k1tbl, yrn, k2tog, yrn, k1tbl, yrn, k1, rep from \* 5[6:7] times more.

**Row 6:** P7, \*(k2, p1) 4 times, k2, p13, rep from \* 5[6:7] times more, ending last rep p7.

Row 7: K1, \*k1tbl, (yrn, ssk) twice, yrn, (k1tbl, p2) 5[6:7] times, k1tbl, yrn, (k2tog, yrn) twice, k1tbl, k1, rep from \* 5 times more.

**Row 8:** P8, \*(k2, p1) 4 times, k2, p15, rep from \* 5[6:7] times more, ending last rep p8.

**Row 9:** K2, \*(yrn, k2tog) twice, yrn, k1tbl, yrn, (k1tbl, p2tog) 5 times, (k1tbl, yrn) twice, (ssk, yrn) twice, k3, rep from \* 5[6:7] times more, ending last rep k2.

**Row 10:** P10, \*(k1, p1) 4 times, k1, p19, rep from \* 5[6:7] times more, ending last rep p10.

Row 11: Ssk, \*(yrn, k2tog) 3 times, k1tbl, yrn (k1tbl, p1) 5 times, k1tbl, yrn, k1tbl, (ssk, yrn) 3 times, s12, k1, p2sso, rep from \* 5[6:7] times more, ending last rep k2tog instead of s12, k1, p2sso.

**Row 12:** As row 10.

Row 13: K1, \*(k2tog, yrn) twice, k2tog, k1, k1tbl, yrn, (ssk) twice, sl1, k2tog, psso, (k2tog) twice, yrn, k1tbl, k1, ssk, (yrn, ssk) twice, k1, rep from \* 5[6:7] times more.

**Row 14:** Cluster 2, \*p7, cluster 5, p7, cluster 3, rep from \* 5[6:7] times more, ending last rep cluster 2.

These 14 rows set patt.

Rep patt 6 times more.

#### Shape armholes

Cast off 10 sts at beg of next 2 rows, then dec 1 st at each end of every row until there are 89[111:133] sts.

Cont in patt until 12 patt reps have been worked.

Cast off 11[14:18] sts at beg of next 4 rows. Cast off rem 45[55:61] sts.

#### **FRON**

Work as given for back until 8 patt reps have been worked.

89[111:133] sts.

#### Shape neck

**Next row (RS):** Patt 34[43:52], cast off central 21[25:29] sts, patt rem 34[43:52] sts. Cont on these last 34[43:52] sts only.

#### Right front neck

Dec 2 sts at neck edge on next and every foll row until there are 22[28:36] sts.
Cont in patt until front matches back ending at outside (shoulder edge).

Cast off 11[14:18] sts at beg of next row and foll alt row.

#### Left front neck

Rejoin yarn to rem sts and complete as for right front neck.

#### **NECKBAND**

Join left shoulder seam.

Using 3.25mm needles with RS facing pick up and k44[54:60] sts from back neck, 25[27:29] sts from left front neck, 20[24:34] sts from centre front and 25[27:29] sts from right front neck. 114[132:152] sts.

Knit 5 rows g-st.

Cast off.

Join right shoulder seam.

#### **SLEEVEBANDS (BOTH ALIKE)**

With RS facing pick up and k49 sts from left front outer edge and 46 sts from left back outer edge. 95 sts.

Knit 5 rows g-st.

Cast off.

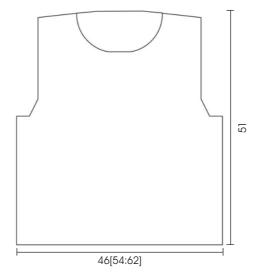
#### TO FINISH OFF

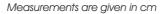
Press gently on WS with a steam iron. Join side seams.

Sew on beads as liked.













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#### Rose motif tunic by Sian Brown

**To fit:** 82[86:92:97:102:107:112:117:122:127]cm (32[34:36:38:40:42:44:46:48:50]in)

#### **Actual measurement:**

89[94:100:105:111:116:121:126:132:137]cm (35[37:39.5:41.25:43.75:45.5:47.5:49.5:52:54]in)

#### Length to shoulder:

80[80:81:81:82:82:83:83:84:84]cm (31.5[31.5:32:32:32.25:32.25:32.75: 32.75:33:33]in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

SMC Select Reflect 48% cotton, 52% viscose (approx 120m per 50g) 9[10:10:11:11:12:12:13] x 50g balls 04116 Silver (A)

1 x 50g balls 04101 Red (B) 1 x 50g balls 04133 Berry (C) 1 pair each 3.25mm, 3.75mm and 4mm needles

Stitch holder

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

22 sts and 30 rows to 10cm over st st on 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS SEE PAGE 86**

#### **PATTERN NOTES**

When working chart work all RS (odd) rows from R to L and all WS (even) rows from

#### **BACK**

With 3.75mm needles cast on 114[118:126:130:138:142:150:154:162:166] sts.

Row 1: K2, (p2, k2) to end. Row 2: P2, (k2, p2) to end.

Rep last 2 rows twice more,

dec[inc:dec:inc:dec:inc:dec:inc] one st at centre of last row.

113[119:125:131:137:143:149:155:161:167] sts.

Change to 4mm needles.

Beg with a k row, cont in st st.

Work 20 rows.

Dec row: K7, skpo, k to last 9 sts, k2tog, k7. Work 19 rows.

Rep last 20 rows 6 times more then dec row again.

97[103:109:115:121:127:133:139:145:151] sts. Cont straight until work meas 63cm (24.75in) from cast on edge, ending with a p row. Shape armholes

Cast off 9[10:11:12:13:14:15:16:17:18] sts at beg of next 2 rows.

79[83:87:91:95:99:103:107:111:115] sts.

Next row: K2, skpo, k to last 4 sts, k2 tog, k2.

Next row: Purl.

Rep last 2 rows 7 times more. 63[67:71:75:79:83:87:91:95:99] sts. Work straight until back meas 77[77:78:78:79:79:80:80:81:81]cm (30.25[30.25:30.75:30.75:31:31.5:31.5:32:32]in)

#### from cast on edge, ending with a p row. Shape neck

Next row (RS): K25[26:27:28:29:30:31:32:33:34], turn and work on these sts for first side of neck shaping.

Cast off 5 sts at beg of next and 3 foll WS rows. 5[6:7:8:9:10:11:12:13:14] sts.

Work 2 rows.

Cast off.

With RS facing, sl centre 13[15:17:19:21:23:25:27:29:31] sts on a holder, rejoin yarn to rem sts, k to end.

Work 1 row.

Cast off 5 sts at beg of next and 3 foll RS rows. 5[6:7:8:9:10:11:12:13:14] sts.

Work 1 row.

Cast off.

#### **FRONT**

Work as given for back until 8 rows less have been worked than on back to armhole shaping.

Now work from Chart.

**Row 1 (R\$):** K55[59:64:68:73:77:82:86:91:95] in A, k across first row of Chart, k21[23:24:26:27:29:30:32:33:35] in A.

**Row 2 (W\$):** P21[23:24:26:27:29:30:32:33:35] in A, work across 2nd row of Chart, p55[59:64:68:73:77:82:86:91:95] in A. These 2 rows set the position for Chart.

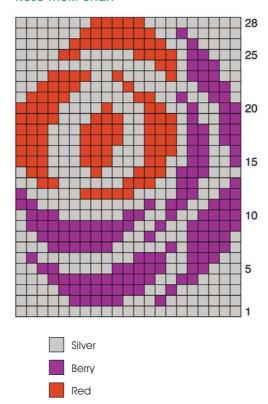
Work a further 6 rows. Shape armholes

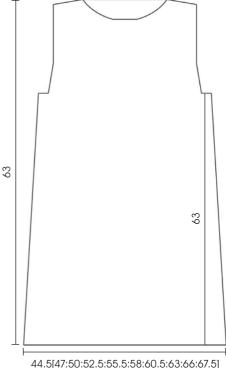
Cast off 9[10:11:12:13:14:15:16:17:18] sts at beg of next 2 rows.

79[83:87:91:95:99:103:107:111:115] sts.

Next row: K2, skpo, k to last 4 sts, k2tog, k2. Next row: Purl.

Rose motif chart





Measurements are given in cm





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# Instructions

Rep last 2 rows 7 times more. 63[67:71:75:79:83:87:91:95:99] sts.

Shape front neck

Next row: K25[26:27:28:29:30:31:32:33:34], turn and work on these sts for first side of

Cast off 2 sts at beg of next and 5 foll WS rows, then dec one st at neck edge on next 8 rows. 5[6:7:8:9:10:11:12:13:14] sts.

Work straight until front meas same as back to shoulder.

Cast off.

With RS facing, sl centre

13[15:17:19:21:23:25:27:29:31] sts on a holder, rejoin yarn to rem sts, k to end.

Cast off 2 sts at beg of next and 5 foll WS rows, then dec one st at neck edge on next 8 rows. 5[6:7:8:9:10:11:12:13:14] sts.

Work straight until front meas same as back to shoulder.

Cast off.



Join right shoulder seam.

With RS facing 3.25mm needles and A pick up and k27 sts down left side of front neck, k13[15:17:19:21:23:25:27:29:31] sts from front neck, pick up and k26 sts up right side of front neck, 23 sts down right side of back neck, k13[15:17:19:21:23:25:27:29:31] sts from back neck holder, pick up and k24 sts up left side of back neck.

126[130:134:138:142:146:150:154] sts.

Row 1: P2, (k2, p2) to end. Row 2: K2, (p2, k2) to end.

These 2 rows form rib. Work 1 more row in rib.

Break off A, join on Berry (yarn C).

Work 1 row rib. Cast off in rib.

#### **ARMBANDS**

Join left shoulder and neckband seam. With right side facing, 3.25mm needles and A pick up and k94[94:98:98:102:102:106:106:110:110] sts evenly around armhole edge.

Row 1: P2, (k2, p2) to end. Row 2: K2, [p2, k2] to end.

These 2 rows form rib.

Work 1 more row in rib.

Break off A, join in Berry (yarn C).

Work 1 row.

Cast off in rib.

#### TO FINISH OFF

Join side seams.

Fold collar in half to right side and slip st buttonholes together.

Sew on buttons.









Lead by Marie Wallin

#### SIZE

To fit: 81-86[91-97:102-107:112-117:122-127]cm (32-34[36-38:40-42:44-46:48-50]in)

Actual measurement (from edge to edge of sleeves): 132[142:159:174:188]cm (52[56:63:69:74]in)

Length to shoulder: 46[48:50:52:54]cm (18[19:19.5:20.5:21.5]in)

#### YOU WILL NEED

Rowan Savannah 94% cotton, 6% silk (approx 80m per 50g ball) 5[6:7:8:9]] x 50g balls 930 Desert (A) Rowan Pima Cotton DK 100% cotton (approx 130m per 50g ball) 2[2:3:3:3] x 50g balls 072 Leaf (B) 2[2:3:3:3] x 50g balls 073 Bark (C) Pair each 4mm and 4.5mm needles 4mm circular needle (40cm length) Note: Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

19 sts and 25 rows to 10cm measured over patt using 4.5mm needles.

Note that only rows worked in yarn A are counted for tension.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

Ytb = take yarn(s) to back (WS on RS rows, or RS on WS rows) of work.

Ytf = bring yarn(s) to front (RS on RS rows, WS on WS rows) of work.

For more abbreviations see page 86

#### **PATTERN NOTE**

On patt rows 5 and 6, 21 and 22, 33 and 34 (and each rep of these rows) slip all sts



purlwise and take great care not to pull yarn too tight across RS of work. Strands need to lie straight across the fabric on the RS, not hang loosely.

#### **BACK AND FRONT (BOTH ALIKE)**

Using 4mm needles and yarn A, cast on 77[85:97:109:121] sts.

Work in g-st for 14cm, ending with RS facing for next row.

Change to 4.5mm needles.

Now work in patt, shaping side seams as folls: **Row 1 (RS):** Using yarn A, inc in first st,

k to last st, inc in last st.

**Row 2:** Using yarn A, inc in first st, p to last st, inc in last st.

**Rows 3 and 4:** As rows 1 and 2. 85[93:105:117:129] sts.

**Row 5:** Using one strand each of yarns B and C held together, sl1, ytf, sl1, ytb, \*sl1, ytf, sl3, ytb, rep from \* to last 3 sts, sl1, ytf, sl1, ytb, sl1.

**Row 6:** Using one strand each of yarns B and C held together, \*sl1, ytb, sl3, ytf, rep from \* to last st, sl1.

**Rows 7 to 10:** As rows 1 and 2, twice. 93[101:113:125:137] sts.

**Rows 11 and 12:** As rows 5 and 6. **Rows 13 to 16:** As rows 1 and 2, twice. 101[109:121:133:145] sts.

**Rows 17 and 18:** As rows 5 and 6. **Rows 19 and 20:** As rows 1 and 2. 105[113:125:137:149] sts.

**Row 21:** Using one strand each of yarns B and C held together, \*sl1, ytf, sl3, ytb, rep from \* to last st, sl1.

**Row 22:** Using one strand each of yarns B and C held together, sl1, ytb, sl1, ytf, \*sl1, ytb, sl3, ytf, rep from \* to last 3 sts, sl1, ytb, sl1, ytf, sl1.

**Rows 23 and 24:** As rows 1 and 2. 109[117:129:141:153] sts.

**Rows 25 and 26:** As rows 5 and 6. **Rows 27 and 28:** As rows 1 and 2. 113[121:133:145:157] sts.

Rows 29 and 30: As rows 21 and 22.

**Row 31:** As row 1. 115[123:135:147:159] sts.

Row 32: Using yarn A, purl.

**Row 33:** Using one strand each of yarns B and C held together, sl1, \*sl1, ytf, sl3, ytb, rep from \* to last 2 sts, sl2.

**Row 34:** Using one strand each of yarns B and C held together, sl1, ytb, sl2, ytf, \*sl1, ytb, sl3, ytf, rep from \* to last 4 sts, sl1, ytb, sl2, ytf, sl1.

**Row 35:** As row 1. 117 [125:137:149:161] sts. **Row 36:** Using yarn A, purl.

These 36 rows form patt and beg side seam shaping.

Cont in patt, inc 1 st at each end of every RS row worked using yarn A until there are 125[135:151:165:179] sts.

Work 1 row, ending with RS facing for next row. (Work should meas approx 26[27:28:29:30]cm).

Place markers at both ends of last row to

denote base of armhole openings.
Cont straight until work meas
17[18:19:20:21]cm from markers, ending with
a RS row using yarn A facing for next row.
Shape neck

**Next row (RS):** Using yarn A, k45[50:57:64:70] and turn, leaving rem sts on a holder. Work each side of neck separately. Working shaping on rows worked using yarn A only, cont as folls:

Dec 1 st at neck edge of next 4 rows in yarn A, then on foll alt row in yarn A. 40[45:52:59:65] sts.

Work 1 row, ending with RS facing for next row.

Break yarn and leave sts on a holder. With RS facing, rejoin yarns to rem sts, using yarn A, cast off centre 35[35:37:37:39] sts, k to end.

Complete to match first side, reversing shapings.

#### TO FINISH OFF

Block and press to measurements given. Join both shoulder seams by casting off both sets of sts of each shoulder together. **Neckband** 

With RS facing, using 4mm circular needle and yarn A, pick up and knit 8 sts down left side of front neck, 35[35:37:37:39] sts from front, 8 sts up right side of front neck, 8 sts down right side of back neck, 35[35:37:37:39] sts from back, then 8 sts up left side of back neck.

102[102:106:106:110] sts.

Next round (RS): Purl.

Cast off.

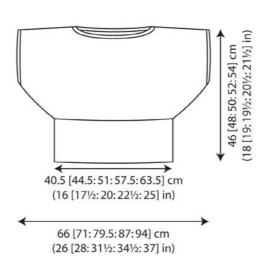
#### Armhole borders (both alike)

With RS facing, using 4mm needles and yarn A, pick up and knit 72[76:80:82:86] sts evenly along armhole opening row-end edges between markers.

Next row (WS): Knit.

Cast off.

Sew up side seams.











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#### Shale lace top by Judy Furlong

#### SIZES

**To fit:** 82-86[91-96:101-111:116-123]cm (32-34[36-38:40-44:46-48:50-52]in)

**Actual measurement:** 87[99:112:124:137]cm

(34[39:44:49:54]in)

**Length to nape:** 66[66.5:70:70.5:70.5]cm

(26[26.25:27.5:27.75]in)

Sleeve length: 25cm (10in)

Nape to lower edge of sleeve:

61[61.5:71:71.5:71.5]cm (24[24.25:28:25:28.25]in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

#### Manos del Uruguay Lace Weight

75% alpaca, 20% silk, 5% cashmere (approx 400m per 50g)

2[3:3:4:4] x 50g skeins 2458 Breena (A) 2[3:4:4:5] x 50g skeins 2590 Natural (B) 2 circular 3.25mm needles, 40cm and 80cm 2 circular 3mm needles, 40cm and 80cm 1 circular 2.75mm circular needle 80cm Stitch markers

Row counter

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

29 sts and 40 rows to 10cm over patt using 3mm needles after blocking.
Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

**Star 3** = K3togtbl leaving sts still on LH needle, yo, k3togtbl, removing sts from LH needle.

**pm** = place marker

sm = slip marker

For more abbreviations see page 86

#### **PATTERN NOTES**

Cast off using strately east of

Cast off using stretchy cast off.

#### Lace cast on

Make a loop and put on LH needle. Insert RH needle into loop, (as if to knit this st) and place this loop on LH needle (now 2 sts on LH needle).

Cont as set until required number of sts have been made.

#### Stretchy cast off

SI first st, k next st, sI the two sts on RH needle back onto LH needle and ktog tbl, (k next st on LH needle, sI two sts on RH needle back onto LH needle and ktog tbl) rep until required number of sts are cast off.

## BODY (WORKED IN ONE PIECE TO ARMHOLES)

With 3mm needle and A, cast on 252[288:324:360:396] sts using Lace cast on, joining into a rnd without twisting.
Change to 3.25mm needle and place

marker at end of rnd. Work 3 rnds of g-st as folls:

Rnd 1: Purl.

Rnd 2: Knit.

Rnd 3: Purl.

**Rnds 4 to 11:** Starting at st 1[10:10:1:10] (and ending each rep with st 18[9:9:18:9]) work Rnds 1 to 8 of Chart A, working the 18 st motif 14[16:18:20:22] times.

Break off yarn A. Join in yarn B.

**Rnds 12 to 19:** Work Rnds 9 to 16 of chart. (As Rows 1 to 8 but in yarn B rather than yarn A).

Break off yarn B. Join in yarn A.

**Rnds 20 to 99:** Rep Rnds 1 to 16 of Chart 5 more times, changing to yarn B as set. Change to 3mm needle.

Rnds 100 to 146: With 3mm needle, work Chart A twice then rnds 1 to 15 once more. Shape armhole and divide for Fronts and Back

Rnd 147: Cast off 4[13:13:22:31], k118[118:136:136:136] sts (including st remaining after cast off), cast off 4[13:13:22:31] sts, place marker (centre of armhole). Rep from beg of rnd. One set of 118[118:136:136:136] sts for Front,

the other for Back.

Cont on one of these sets.

#### Front/Back (both alike)

Work backwards and forwards for next 6 rows as folls:

Row 1 (RS): Foll Chart B, rejoin yarn A, k2tog,

patt to last 2 sts, k2tog tbl (work 18 st motif 3[3:4:4:4] times).

Row 2 (WS): K2tog, k to last 2 sts, k2tog tbl.

Row 3: K2tog, k to last 2 sts, k2tog tbl.

Row 4: P2tog tbl, p to last 2 sts, p2tog.

**Row 5:** Patt to last 2 sts, k2tog tbl (no dec at the beg of row as patt pulls in by 1 st). 108[108:126:126:126] sts.

Row 6: Purl.

Break off yarn and complete second set of sts

Leave sts on holders.

#### **SLEEVES**

With 3mm 40cm needle and yarn A, cast on 108[126:126:144:162] sts using Lace cast on. Join into a rnd without twisting. Change to 3.25mm 40cm needle and mark end of round.

Work 3 rnds a-st as folls:

Rnd 1: Purl.

Rnd 2: Knit.

Rnd 3: Purl.

**Rnds 4 to 11:** Starting at st 1[10:10:1:10] (and ending each rep with st 18[9:9:18:9]), work rows 1 to 8 of Chart A.

Break off yarn A.

Change to yarn B.

**Rnds 12 to 19:** Work Rows 9 to 16 of chart (as Rows 1 to 8 but in yarn B rather than yarn A). Break off yarn B.

Change to 3mm 40cm needle and yarn A. **Rnds 20 to 98:** Rep rnds 1 to 16 of Chart 4 times and then rnds 1 to 15 one further time changing yarns as set.

#### Shape armhole

**Rnd 99:** Cast off 4[13:13:22:31], k100 (including st remaining after cast off), cast off 4[13:13:22:31]sts, place marker for centre armhole.

Cont backwards and forwards as if on straight needles.

**Row 1 (RS):** Foll Chart B, rejoin yarn A, k2tog, patt to last 2 sts, k2tog tbl, turn.

Row 2 (WS): K2tog, k to last 2 sts, k2tog tbl.

Row 3: K2tog, k to last 2 sts, k2tog tbl.

Row 4: P2tog tbl, p to last 2 sts, p2tog.

**Row 5:** Patt to last 2 sts, k2tog tbl (no dec at the beg of row as patt pulls in by 1 st). 90 sts.

Row 6: Purl.

Break off yarn.

Make a second sleeve, leaving yarn attached.

#### JOIN BODY AND SLEEVES

Work in rnds from this point to end. **Rnd 7:** With RS of Sleeve facing and A, place round end marker (REM) on needle, k2tog, k to last 2 sts, k2togtbl, pm, with RS facing of Front, k2tog, k to last 2 sts, k2tog tbl, (106[106:124:124:124] sts since last marker), pm, with RS of second Sleeve facing, k2tog, k to last 2 sts, k2togtbl, pm, with RS facing of Back, k2tog, k to last 2 sts, k2tog tbl (388[388:424:424:424] sts).

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Rnd 8: Knit.

Break off A, join in B.

**Rnd 9:** \*Work Row 9 of Chart B until marker, sm, rep from \* 3 more times.

380[380:416:416:416] sts.

Rnd 10: P to end, slipping markers.

**Rnd 11:** \*K2tog, k to 2 sts before marker, k2tog tbl, sm, rep from \* 3 more times.

372[372:408:408:408] sts.

**Rnds 12 to 23:** Cont foll Chart B for 12 more rnds, dec 8 sts every alt round as shown. 324[324:360:360:360] sts.

Cont without shaping for 1[9:9:25:25] rnds removing markers on first of these rnds. Change to 2.75mm needles.

Cont without shaping for 24[16:32:16:32] rnds.

Next rnd: Purl. Next rnd: Knit.

Cast off by Stretchy cast off with yarn doubled, as folls:

Cast off 8 sts (sts 14 to 21 inclusive of both on armhole shaping chart, one loop is left on RH needle, this will be the st incorporated in neckband), k1, \*cast off 17 sts (including k1 just worked, leaving one loop on RH needle from previous cast off), k1, rep from \* until 8 sts rem on LH needle, cast off 9 sts (including k1 st on RH needle), fasten off (keep round marker on needle). 18[18:20:20:20] rem sts are at centre of each chevron (sts 22, 40 and 58 on chart).

#### **NECKBAND**

Cont with 2.75mm circular needle, rejoin yarn shade B, (k1, turn, cast on 11, turn) 18[18:20:20:20] times.

216[216:240:240:240] sts.

Work all 10 rnds of neckband chart as folls:

Rnd 1: Using B, purl.

Rnd 2: Knit.

Rnd 3: (P1, Star 3) to end.

**Rnd 4:** Using A, k to last st. SI this st onto RH needle, remove rnd end marker, sI st back to LH needle. Using A, k3togtbl leaving loops still on LH needle, replace marker on RH needle.

Rnd 5: Using A, yo, k3tog tbl to complete

star, p1, (star 3, p1) to last st, s11. Break off A and cont in B only.

Rnd 6: Knit.

Rnd 7: (P1, Star 3) to end.

Rnd 8: Knit. Rnd 9: Purl.

Cast off using Stretchy Cast Off method.

#### TO FINISH OFF

Darn in loose ends.

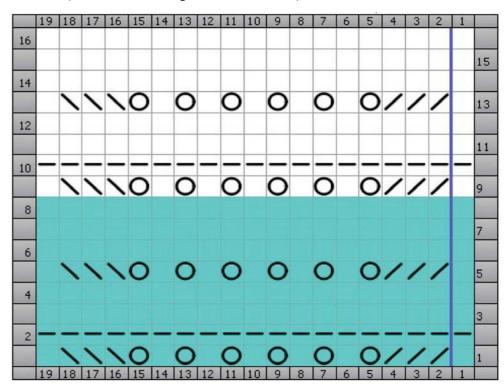
Join underarm seams.

Soak according to yarn manufacturer's instructions, remove excess water in a towel and pin out to dry thoroughly using measurement diagram as a guide.

For close up photographs see page 74.

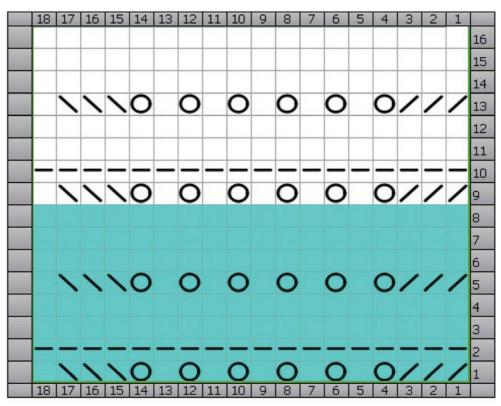
#### Shale lace top

Old Shale pattern for flat knitting to check tension, repeat sts 2 to 19



#### Chart A

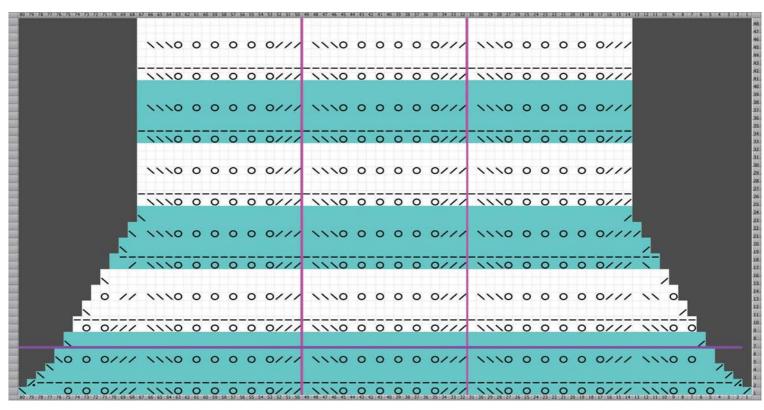
16 row Old Shale pattern for knitting in the round Pattern repeat = multiple of 18 sts



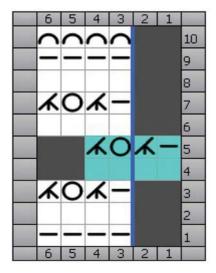
Repeat sts 1 to 18

28

Chart B - Front/Back/Sleeve armhole shaping



#### Chart C Neckband



(RS) K3tog tbl leaving sts on needle, yo, knit same three sts together again, slip off needle

(WS) K3tog tbl leaving sts on needle, yo, knit same three sts together again, slip off needle

#### Key

Cast Off **o** bind (RS) Bind Off (WS) Bind Off

Knit (RS) Knit (WS) Purl

Knit 2 Together \_\_ k2tog (RS) Knit 2 stitches together (WS) Purl 2 Together

Purl (RS) Purl (WS) Knit

Puli Z i Purl 2 Together (RS) Purl 2 Together (WS) Knit 2 stitches together

Slip Slip Knit

(RS) slip, slip, knit slipped sts together (WS) slip, slip, purl slipped stitches together

No stitch (RS) No stitch

Yarn over yo (RS) Yarn over

(WS) No stitch

(WS) Yarn over Measurements are given in cm











Isabella d'Este socks by Jayme Stahl

#### **SIZES**

To fit: Women's S[M:L]

Actual measurement (foot circumference):

19[21.5:24]cm (7.5[8.5:9.5]in)

Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

#### Spirit Trail Fiberworks Sunna

75% superwash merino, 15% cashmere, 10% bombyx silk

(approx 320m per 110g skein)

1[1:2] x 110g skeins Apricot Flambeau

1 set of five 2.25mm dpns

Extra set of ndls same size or smaller than those used to obtain correct tension Stitch markers

Tapestry needle

Row counter

**Note:** Can also be worked in 4 ply or sock weight yarn using 247[306:379]metres when

working to the tension given.

Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

32 sts and 40 rows to 10cm over st st using 2.25mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

If substituting yarn it is essential to check your tension before you begin.

#### **ABBREVIATIONS**

**pm** = place marker

**sm** = slip marker

ndl = needle

For more abbreviations see page 86

#### **PATTERN NOTES**

Lace needn't be a fragile affair. In honour of this sock's inherent beauty and underlying strength, I named it after Isabella d'Este, one of the strongest and most influential women of the Renaissance period. While lace is typically knit in 2 ply yarns, this lace-inspired design is fortified with a stronger, rounder 3 ply yarn that blends Merino, silk, and cashmere. Staggered openwork rosettes culminate in an elegant teardrop diamond at the top of the foot, while the surrounding stocking stitch gives the smoothest fit and most comfortable wear. Alternating slipped stitches in the heel gives welcome reinforcement, and a picot-edged cuff hides k1, p1 ribbing for much needed elasticity. In fact, the lack of any significant ribbing dictates that you use a yarn with a high percentage of elastic fibres. Knit in a subtly variegated hand-dyed yarn, the sock takes on a gently weathered patina. Avoid any strongly contrasting variegation, whose horizontal jabs of colour would interrupt the downward flow of the pattern.

This sock has a hemmed picot edge. The instructions explain how to form the hem while knitting using an extra set of needles. Alternatively the hem can be sewn down after all the knitting is complete. To do this leave an extra long tail from your cast on, omit the row 12 set up and simply knit row 12 in st st.

To adjust the length of the leg, knit fewer or more reps of Chart A before moving on to Chart B. However, be sure to end Chart A with the round specified for your size.

The gusset decs occur on the instep within charted lace patt.

Slipped sts are slipped purlwise, with yarn held to WS of work.

#### **SOCKS**

#### Cuff

Loosely cast on 60[68:76] sts and arrange on 4 ndls as folls: ndls 1 and 4 have 14[18:18] sts each and ndls 2 and 3 have 16[16:20] sts each.

Join to work in the rnd, being careful not to twist sts. PM to mark beg of rnd.

**Rnds 1 to 5**: (K1, p1) to end.

Rnd 6 (picot/folding rnd): (Yo, p2tog) to end. Rnds 7 to 11: Knit.

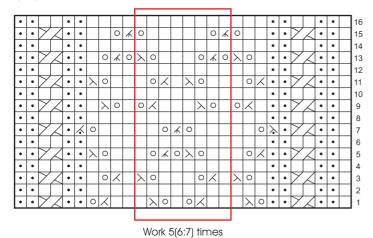
**Set-up for rnd 12:** With extra ndls, pick up (but do not knit) 30[34:38] sts from cast-on edge (pick up 1 st from every other cast-on st). Fold cuff in half along picot/folding rnd so WS's are tog, picked-up sts are to inside

**Rnd 12:** (K1 outside st, k1 outside st tog with 1 inside st) to end of rnd. 60[68:76] sts.

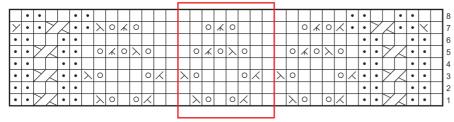
of cuff, and working sts are to outside.

#### Isabella d'Este Charts

#### Chart A

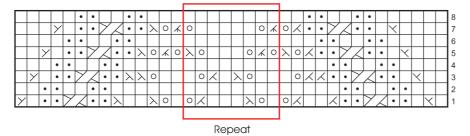


#### Chart B

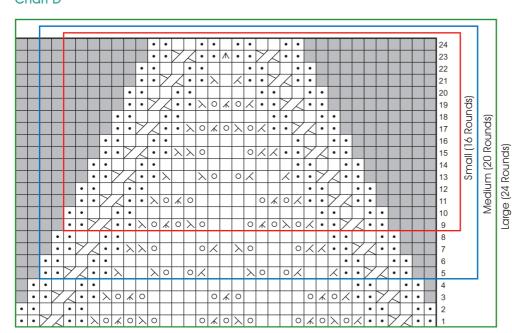


Work 4(5:6) times

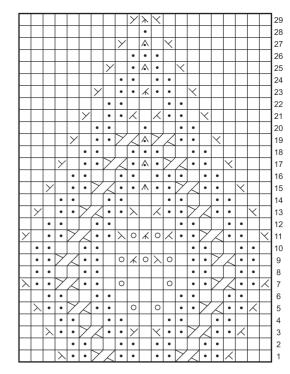
#### Chart C



#### Chart D



#### Chart E



#### Key

=	Κ

$$\angle$$
 = K2tog

$$= P2tog$$

$$\supset$$
 = SSK

$$\Rightarrow$$
 = SSP

$$= K3tog$$

#### Slip next 2 sts together as of to knit them together, k1, pass the 2 slipped sts over the stitch just knit

#### Slip 1 as if to knit, k2tog, pass slipped st over

#### $\bigcirc$ = YO

#### No Stitch

 Insert tip of left needle from front to back into left leg of the st that is 2 sts below the st you just worked on right needle.
 Raise this stitch onto left needle and knit it.

#### Insert tip of right needle from front to back into right leg of the st below the next st on left needle. Raise this stitch onto left needle and knit it.

= K2tog without removing sts from left needle, knit the first st again, remove both sts from left left needle. 26

#### Leg

Work Chart A over all sts.

Complete 2 full reps of patt, then work rnds 1 to 8 once more.

Work Chart B over all sts.

Cont in patt until all rnds of chart are complete.

Work Chart C over all sts, rep central portion (red-outlined box) of chart 4[5:6] times around.

Cont as set until rnds 1 to 8 of chart are complete.

**Next rnd:** K4, work Chart C (rep central portion of chart 3[4:5] times around), k4. Rep last rnd until rnds 1 to 8 of chart are complete.

**Next rnd:** K8, work Chart C (rep central portion of chart 2[3:4] times around), k8. Rep last round until rnds 1 to 8 of chart are complete.

**Next rnd:** K12, work Chart C (rep central portion of chart 1[2:3] times around), k12. Cont as set until rnds 1 to 4[8:8] of chart are complete.

#### Large size only

**Next rnd:** K16, work Chart C (rep central portion of chart 2 times around), k16. Cont as set until rnds 1 to 4 of chart are complete.

#### Heel flap

Rearrange sts as folls:

Move last 15[17:19] sts of rnd onto an empty ndl, then k first 16[18:20] sts of rnd onto same ndl to be worked for heel.

Place next 29[33:37] sts on 2 ndls and hold aside to be worked later for instep.

Turn work so WS is facing.

Heel is now worked back and forth in rows, as folls:

Row 1 (WS): SI1, p to end of ndl. Turn. Row 2 (RS): (SI1, k1) to last st on ndl, k1, turn. Row 3 (WS): SI1, p to end of ndl, turn.

**Row 4 (RS):** S11, k2, (s11, k1) to last 2 sts on ndl, k2, turn.

Cont working these 4 rows until 31[37:43] total rows worked on heel flap; ending with a WS row.

#### Turn heel

Row 1 (RS): SI1, k17[19:21], ssk, k1. Turn.

Row 2 (WS): SI1, p6, p2tog, p1. Turn.

**Row 3 (RS):** S11, k to 1 st before gap created by turn on previous row, ssk to close gap (1 st from each side of gap), k1. Turn.

**Row 4 (WS):** S11, p to 1 st before gap created by turn on previous row, p2tog to close gap (1 st from each side of gap), p1. Turn.

Rep rows 3 and 4 until all sts have been worked, ending with a WS row. 19[21:23] heel sts rem.

#### Gussets

Return to working in the rnd, as folls: With RS facing, k across 19[21:23] heel sts, pick up and k15[18:21] sts along edge of heel flap, pm, work Chart D beg with rnd 9[5:1] over instep sts, pm, pick up and k15[18:21] sts along other edge of heel flap, k first 10[11:12] heel sts, and pm to indicate new end of rnd. 76[88:100] sts total.

Rnd 1: K to marker, sm, work Chart D as set to next marker, sm, k to end of rnd.
Rep last rnd until you have completed round 24 of chart. [Note that the gusset decs occur within Chart D and Chart E, so number of sts on instep will dec as you work through these charts.]

Rearrange markers as folls:

Move first instep marker 5 sts to right, and move second instep marker 5 sts to left.

**Next rnd:** K to marker, sm, work Chart E to next marker, sm, k to end of rnd. Rep last rnd until all rnds of Chart E are complete. 60[68:76] sts.

#### Foot

Work in st st on all sts until foot meas 4[5:6.5]cm, (1.5[2:2.5]in) less than desired sock length.

#### Toe

Arrange sts so that all 4 ndls have an equal number of sts, with rnd beg at center bottom of foot. Work toe decs as folls:

Rnd 1: On ndl 1, k to last 2 sts, k2tog. On ndl 2, ssk, k to end of ndl. On ndl 3, k to last 2 sts, k2tog. On ndl 4, ssk, k to end of ndl.

Rnd 2: Knit.

Rep last 2 rnds until there are 10 sts on each ndl. 40 sts.

**Next rnd (dec rnd):** (Ssk, k to last 2 sts on ndl, k2tog) 4 times.

Next rnd: Knit.

Rep last 2 rnds until there are 6 sts on each ndl. 24 sts.

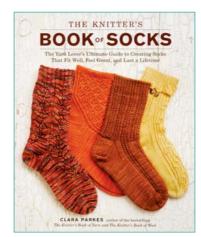
Rep dec rnd until there are 2 sts on each ndl. 8 sts.

Break yarn, leaving at least a 15cm (6in) tail. Thread yarn tail through a tapestry needle and run tail through all 8 sts twice.

#### TO FINISH OFF

Weave in ends.

This pattern is taken from *The Knitter's*Book of Socks, by Clara Parkes











#### Gatsby lace cape by Kyoko Nakayoshi

#### **SIZES**

To fit: S[M:L]

Actual measurement (neck circumference): 43[45.5:47.5]cm (17[18:18.75]in)
Length to edging: 30cm (11.75in)
Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### YOU WILL NEED

Gomitoli's Angora 80% angora, 20% polyamide, (approx 112m per 25g) 3[3:3] x 25g balls 10055 Cream 1 circular 3.75mm needle 100cm long 2 x 3.5mm dpns Small crochet hook Row counter

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

15 sts and 19 rows to 10cm over st st using 3.75mm needles after blocking. Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS SEE PAGE 86**

#### PATTERN NOTES

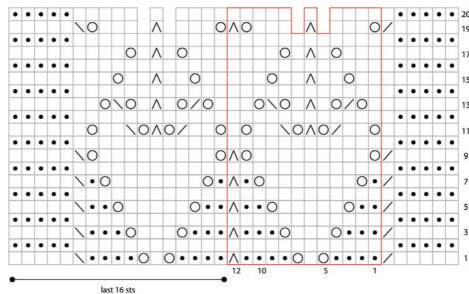
i-cord

To work an i-cord cast on 3 sts using 3.5mm dpns.

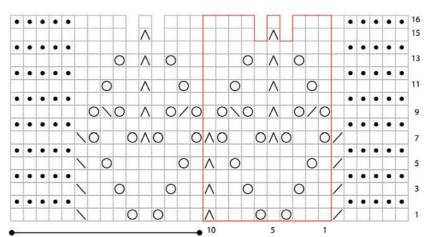
Without turning the work slide sts to other end of needle and bringing yarn around back of work k these 3 sts.

Rep this step until i-cord reaches desired length.

#### Chart 1



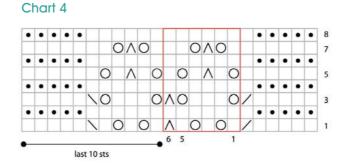
#### Chart 2



last 14 sts

### 

#### last 12 sts



#### Key

- Knit (RS)
- Purl (RS)
- / k2tog
- ssk O yo
- ↑ sl1, k2tog, psso





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#### **CAPE**

Using 3.75mm needle, cast on 227[251:275] sts.

The first and last 5 sts are worked in g-st throughout.

Work chart 1 once. On row 18, there should be 191[211:231] sts.

Work chart 2 once. On row 14, there should be 155[131:143] sts.

Work chart 3 once. On row 8, there should be 119[131:143] sts.

Work chart 4 once.

Next row (RS):

Sizes S and L only: (K30[33], m1) 3 times, k to end. 122[146] sts.

Size M only: K64, k2tog, k to end. 130 sts. Next row (WS): K5, p to last 5 sts, k5.

Next row (RS): Knit.

Next row (WS): K5, p to last 5 sts, k5. Rep last two rows twice more.

Next row (RS): K8, k2tog (k6, k2tog) to last 8 sts, k8. 108[115:129] sts.

Next row (WS): K5, p to last 5 sts, k5.

Next row (RS): Knit.

Next row (WS): K5, p to last 5 sts, k5. Rep last two rows twice more.

**Next row (RS):** K8, k2tog (k5, k2tog) to last 7 sts, k7. 94[100:112] sts. Next row (WS): K5, p to last 5 sts, k5.

Cast off all sts loosely.

#### TO FINISH OFF

Block to measurements.

With RS facing, use a crochet hook to rejoin yarn on first st, make 3 chain sts (count as tr). Make tr into each st along cast off edge to end.

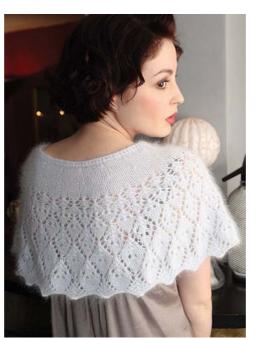
Make 2 i-cords over 3 sts of 50cm (20in)

Fix i-cords at both corners of front neck. Weave in ends.

Block gently again if desired.









Go to page 54 to find a selection of

#### Shells shawl by Fiona Morris

#### **SIZES**

Actual measurement: 165 x 60cm (65in x 23.5in) after washing and blocking Figures in square brackets refer to larger sizes: where there is only one set of figures this applies to all sizes.

#### **YOU WILL NEED**

#### Crystal Palace Yarns Mini Mochi

80% merino, 20% nylon approx 180m per 50g) 3 x 50g balls 123 Apricot Brandy 1 pair 4mm needles Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

One shell meas 10cm wide x 5.5cm high measured within a group of shells using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS SEE PAGE 86**

Weave in ends on WS rows whenever possible.

#### **PATTERN NOTES**

When casting on for individual shells use the knit cast on method.

#### Knit Cast on

Make a slipknot and place loop on LH needle to form first st (k into st, and place loop of new st onto LH needle), cont in this way until you have required number of sts.



#### Chain Selvedge

K1tbl, work in whatever st is required to last st, with yarn at front (ie if a knit row bring yarn forward between needles), slip 1 purlwise.

#### SHELL

**NB** The cast on or pick up row is **Row 1**. Using 4mm needles:

Row 1: Cast on/pick up 25 sts.

Row 2: K1tbl, k to last st, yfwd, s1p.

Row 3: K1tbl, k1, (yo, skpo) to last st, yfwd, slp.

Row 4: K1tbl, p1, (yo, p2tog) to last st, s1p. Rows 5 and 6: K1tbl, k to last st, yfwd, s1p.

**Row 7 and 8:** As rows 3 and 4. **Row 9:** As row 5.

Row 10: K2togtbl, (k2tog) to last st, yfwd, s1p. 13 sts

**Row 11 and 12:** As rows 3 and 4.

Rows 13 and 14: As rows 5 and 6.

**Row 15:** As row 5.

**Row 16:** K1tbl, (k2tog, k1) to last 2 sts, p1, s1p.

**Row 17:** K1tbl, (p1, k1) to last 2 sts, p1, s1p.

**Row 18:** K1tbl, k2tog, p1, k1, p1, k2tog,

yfwd, s1p. 7 sts.

Row 19: K1tbl, (k1, p1), to last 2 sts, k1, yfwd, slp.

**Row 20:** K1tbl, p2tog, k1, p2tog, s1p. 5 sts.

Row 21: K1tbl, p1, k1, p1, s1p.

Row 22: K2togtbl, k2tog, yfwd, s1p.

**Row 23:** K1tbl, k1, yfwd, s1p.

Row 24: K2togtbl and pull yarn end through this last loop.

Knit 2 shells.

#### Joining between 2 single shells

Holding one shell in your left hand, with RS facing and using 4mm needle pick up and k13 sts down left hand edge of shell from point to cast on edge ie 1 st for each chain plus one st at cast on row.

With next shell held in your left hand, with

RS facing pick up and k12 sts up right hand side of this shell from cast on edge to point (1 st for each chain).

Follow instructions for working Shell from row 2.

#### Joining between 2 shells with shells below

Holding left hand side of a shell, pick up and k12 sts from point to pick up edge. Pick up and k1 st from point of shell on row below. Holding right hand edge of next shell pick up and k12 sts from pick up row to point. Follow instructions for working Shell from Row 2.

As you work the pick up and knit row you can weave in yarn ends on WS at same time. You need a total of 13 shells for the base row. You can either make all 13 single shells and then start joining these shells on the next row or you can make the first 2 rows of shells at the same time as I did. To do this you need to make 2 single shells and then work a 'joining between 2 single shells' shell. Continue to make 1 single shell and then a 'joining between 2 single shells' shell until you have 13 shells in the base row and 11 shells in the 2nd row.

You are now working 'joining between 2 shells with shells below' for the rest of the shawl working one shell less each end on every row of shells until you get to one shell at the centre. You can either work in rows or in small groups across the row depending on whether you want the colours to work in a particular order or in a more random way.

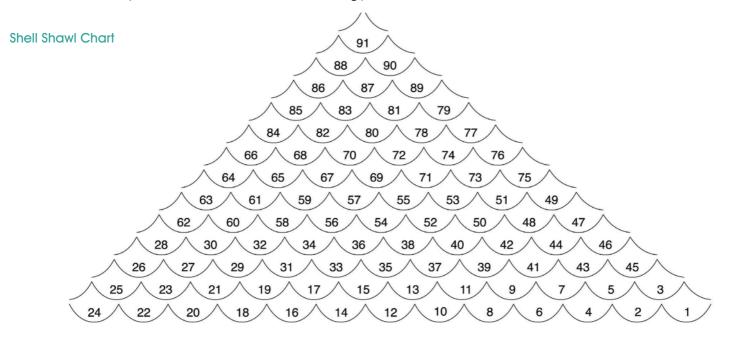
#### TO FINISH OFF

Sew in and/or trim any yarn ends. Hand wash shawl and block it out stretching shells to open out lace pattern.

Pin in place and leave to dry completely before removing pins.









#### SPECIAL OFFER 10% OFF

Modern Knitting are offering Knitting readers 10% off Sirdar Snuggly Baby Bamboo DK until 30 June 2012. Visit www.modernknitting.co.uk and quote KN103 to receive your discount.

#### Girls' cardigan by Sirdar

#### SIZE

#### To fit age:

0-6mths[6-12mths:1-2yr:2-3yr:4-5yr:6-7yr] **To fit chest:** 41[46:51:56:61:66]cm (16[18:20:22:24:26]in)

#### Actual measurement:

45[51:55:60:65:71]cm

(17.75[20:21.75:23.75:25.5:28]in)

**Length to shoulder:** 21[24:26:28:30:32]cm

(8.25[9.5:10.25:11:11.75:12.5]in)

**Sleeve length:** 2[2:2:2:2]cm (1[1:1:1:1:1]in)

#### YOU WILL NEED

#### Sirdar Snuggly Baby Bamboo DK

80% bamboo, 20% wool (approx 95m per 50g ball) 2[3:3:4:4:5] x 50g balls shade 170 Pair each 3.25mm, 3.75mm and 4mm needles

3 x buttons

**Note:** Yarn amounts given are based on average requirements and are approximate.

#### **TENSION**

22 sts and 28 rows to 10cm over st st using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

#### **ABBREVIATIONS**

**0** no rows or stitches

For more abbreviations see page 86

#### BACK

Using 3.75mm needles and thumb method cast on 50[56:60:66:72:78] sts.

Row 1: Knit. Row 2: Purl.

These 2 rows will now be referred to as st st (stocking stitch).

**Row 3 (Fold row):** K1, \* (yfwd) twice, k2tog, rep from \* to last st, k1.

**Row 4:** Purl to end, dropping every 2nd yfwd. Work 4 rows in st st.

Change to 4mm needles and proceed as follows:

Working in st st (throughout) cont until back measures 12[14:15:16:17:18]cm (4.75 [5.5:6.25:6.5:7]in), ending with a WS row. Shape armholes

Cast off 2[2:3:3:4:4] sts at beg of next 2 rows. 46[52:54:60:64:70] sts.

Work 4[4:5:5:6:6] rows dec 1 st at each end of every row. 38[44:44:50:52:58] sts.

Cont without shaping until armholes measure 10[11:12:13:14:15]cm, (4[4.25:4.75:5.25:5.5:6]in), ending with a WS row.

#### Shape shoulders

Cast off 5[6:5:7:6:8] sts at beg of next 2 rows. 28[32:34:36:40:42] sts.

Cast off 5[6:6:7:7:8] sts at beg of next 2 rows. 18[20:22:22:26:26] sts.

Cast off rem 18[20:22:22:26:26] sts.

#### LEFT FRONT

Using 3.75mm needles and thumb method cast on 24[26:28:32:34:38] sts.

Work 2 rows in st st.

Row 3 (Fold row): K1, \* (yfwd) twice, k2tog, rep from \* to last st, k1.

**Row 4:** Purl to end, dropping every 2nd yfwd. Work 3 rows in st st.

**Row 8:** Purl to end inc 0[1:1:0:1:0] sts evenly across row. 24[27:29:32:35:38] sts.

Change to 4mm needles and proceed as follows:

Working in st st (throughout) cont until left front measures 12[14:15:16:17:18]cm (4.75 [5.5:6.25:6.5:7]in), ending with a WS row.

#### Shape armhole and neck

**Next row:** Cast off 2[2:3:3:4:4] sts (armhole edge), knit to last 2 sts, k2tog (neck edge). 21[24:25:28:30:33] sts.

Next row: Purl.

Work 4[4:5:5:6:6] rows more dec 1 st at armhole edge in every row AT SAME TIME dec 1 st at neck edge in next and every foll alt row. 15[18:17:20:21:24] sts.

Work 0[0:1:1:0:0] rows without shaping. Work 4[6:4:4:8:6] rows dec 1 st at neck edge only in next and every foll alt row. 13[15:15:18:17:21] sts.

Work 9[9:13:13:13:17] rows dec 1 st at neck edge only in next and every foll 4th row. 10[12:11:14:13:16] sts.

Cont without shaping until armhole measures 10[11:12:13:14:15]cm,

(4[4.25:4.75:5.25:5.5:6]in), ending with a WS row.

Shape shoulder

Next row: Cast off 5[6:5:7:6:8] sts, knit to end.

5[6:6:7:7:8] sts. **Next row:** Purl.

Cast off rem 5[6:6:7:7:8] sts.

#### **RIGHT FRONT**

Using 3.75mm needles and thumb method cast on 24[26:28:32:34:38] sts.

Work 2 rows in st st.

Row 3 (Fold row): K1, \* (yfwd) twice, k2tog, rep from \* to last st, k1.

**Row 4:** Purl to end, dropping every 2nd yfwd. Work 3 rows in st st.

**Row 8:** Purl to end inc 0[1:1:0:1:0] sts evenly across row. 24[27:29:32:35:38] sts.

Change to 4mm needles and proceed as follows:

Working in st st (throughout) cont until right front measures 12[14:15:16:17:18]cm, (4.75 [5.5:6.25:6.5:7]in), ending with a WS row.

#### Shape neck and armhole

**Next row:** K2tog (neck edge), knit to end. 23[26:28:31:34:37] sts.

Next row: Cast off 2[2:3:3:4:4] sts (armhole edge), purl to end. 21[24:25:28:30:33] sts. Work 4[4:5:5:6:6] rows more dec 1 st at neck edge in next and every foll alt row AT SAME TIME dec 1 st at armhole edge in every row. 15[18:17:20:21:24] sts.

Work 0[0:1:1:0:0] rows without shaping. Work 4[6:4:4:8:6] rows dec 1 st at neck edge only in next and every foll alt row. 13[15:15:18:17:21] sts.

Work 9[9:13:13:13:17] rows dec 1 st at neck edge only in next and every foll 4th row. 10[12:11:14:13:16] sts.

Cont without shaping until armhole measures 10[11:12:13:14:15]cm (4[4.25:4.75:5.25:5.50:6]in), ending with a RS row.

#### Shape shoulder

**Next row:** Cast off 5[6:5:7:6:8] sts, purl to end. 5[6:6:7:7:8] sts.

Next row: Knit.

Cast off rem 5[6:6:7:7:8] sts.

#### **SLEEVES (BOTH ALIKE)**

Using 3.75mm needles and thumb method, cast on 24[28:32:34:38:42] sts.

Work 2 rows in st st.

Row 3 (Fold row): K1, \* (yfwd) twice, k2tog, rep from \* to last st, k1.

**Row 4:** Purl to end, dropping every 2nd yfwd. Work 3 rows in st st.

For 1st, 2nd and 4th sizes only

**Row 8:** P2[4:5], m1, (p1, m1) 19[19:23] times, p3[5:6]. 44[48:58] sts.

For 3rd, 5th and 6th sizes only Row 8: P [2:2:4], (m1, p1, m1, p2) [10:12:12] times, p [0:0:2]. [52:62:66] sts.

For all 6 sizes

Change to 4mm needles and working in st

st (throughout) proceed as follows: Work 2 rows.

#### Shape sleeve top

Cast off 2[2:3:3:4:4] sts at beg of next 2 rows. 40[44:46:52:54:58] sts.

Work 4[4:5:5:6:6] rows dec 1 st at each end of every row. 32[36:36:42:42:46] sts.

Work 0[0:1:1:0:0] rows without shaping.

Work 12[12:16:8:20:16] rows dec 1 st at each end of next and every foll 4th row.

26[30:28:38:32:38] sts.

Work 4[8:4:14:6:12] rows dec 1 st at each end of next and every foll alt row. 22[22:24:24:26:26] sts.

Cast off rem 22[22:24:24:26:26] sts.

#### **RIGHT FRONT BORDER**

Join shoulder seams. With RS facing, using 3.25mm needles and starting in line with Fold Row pick up and knit 29[34:37:40:42:44] sts evenly along straight edge, 33[35:39:42:46:48] sts evenly along shaped edge and 9[10:11:11:13:13] sts along back of neck ending halfway across back of neck. 71[79:87:93:101:105] sts.

Row 1: \* P1, k1, rep from \* to last st, p1. Row 2: K1, \* p1, k1, rep from \* to end. 1st and 2nd rows set rib. Work 1 row more in rib.

**Next row:** Rib 4[4:4:4:4:5], cast off 1 st, (rib 8[11:12:13:14:15], cast off 1 st) twice, rib to end.

**Next row:** Rib to last 22[28:30:32:34:37] sts, cast on 1 st, (rib 9[12:13:14:15:16], cast on 1 st) twice, rib 4[4:4:4:4:5]. Work 2 rows more in rib. Cast off in rib.

#### LEFT FRONT BORDER

With RS facing, using 3.25mm needles, starting at centre back of neck pick up and knit 9[10:11:11:13:13] sts along back of neck, 33[35:39:42:46:48] sts evenly along shaped edge, 29[34:37:40:42:44] sts evenly along straight edge ending in line with Fold Row. 71[79:87:93:101:105] sts.

**Row 1:** \* P1, k1, rep from \* to last st, p1.

Row 2: K1, \* p1, k1, rep from \* to end. 1st and 2nd rows set rib. Work 5 rows more in rib. Cast off in rib.

#### TO FINISH OFF

Fold edges along each fold row and sew in position creating the picot edging. Fold sleeves in half lengthways, then placing folds to shoulder seams, gather top of sleeve to 5cm, (2in) and sew sleeves in position. Join side and sleeve seams. Join seam at back neck. Sew on buttons. Pin out garment to the measurement given. Cover with damp cloths and leave until dry. See ball band for washing and further care instructions.









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**Laughing Hens** are offering *Knitting* readers 10% off Rowan Handknit Cotton until 30 June 2012.

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#### Half-Circle Throw by Kaffe Fassett

### ACTUAL MEASUREMENT 134 x 172cm (53 x 67.75in)

#### YOU WILL NEED

Rowan Handknit Cotton 100% cotton (approx 85m per 50g ball) 3 x 50g balls each of: Delphinium 334 (A) Burnt 343 (H) 2 x 50g balls each of: Slick 313 (B) Ice Water 239 (C) Tangerine Dream 337 (D) Celery 309 (E) Sunflower 336 (F) Turkish Plum 277 (G) Cloud 345 (J) Raffia 330 (K) 1 pair 4.5mm needles 1 4.5mm circular knitting needle

**Note:** Yarn amounts given are based on average requirements and are approximate.

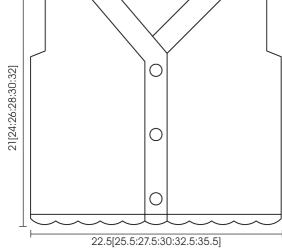
#### **PATTERN NOTES**

At the time of publication shades 337 Tangerine Dream and 336 Sunflower have been discontinued but can be substituted with 350 Florence and 354 Sunshine.

#### **TENSION**

19 sts and 27 rows to 10cm over st st using 4.5mm needles.

Use larger or smaller needles if necessary to obtain correct tension.





#### ABBREVIATIONS SEE PAGE 86

#### **THROW**

Using A and size 4.5mm circular needle, cast on 242 sts.

Working back and forth, cont as foll: Knit 8 rows.

Beg with a K row, working in st st throughout, beg and ending rows as shown and working centre 30 st patt rep 8 times, working 28 row rep throughout in colourways as shown on diagram, cont as set until 448 rows have been worked (16 bands of patt), ending after 7th band of pattern and with RS facing for next row.

Using A, knit 7 rows. Cast off knitwise on WS.

#### SIDE EDGINGS (BOTH ALIKE)

Using size 4.5mm needles and A, cast on 8 sts.

Work in garter st until band fits up side edge, sewing in place at same time. Cast off.

#### TO FINISH OFF

Press as described on the ball band.

See opposite for Half-circle throw chart.



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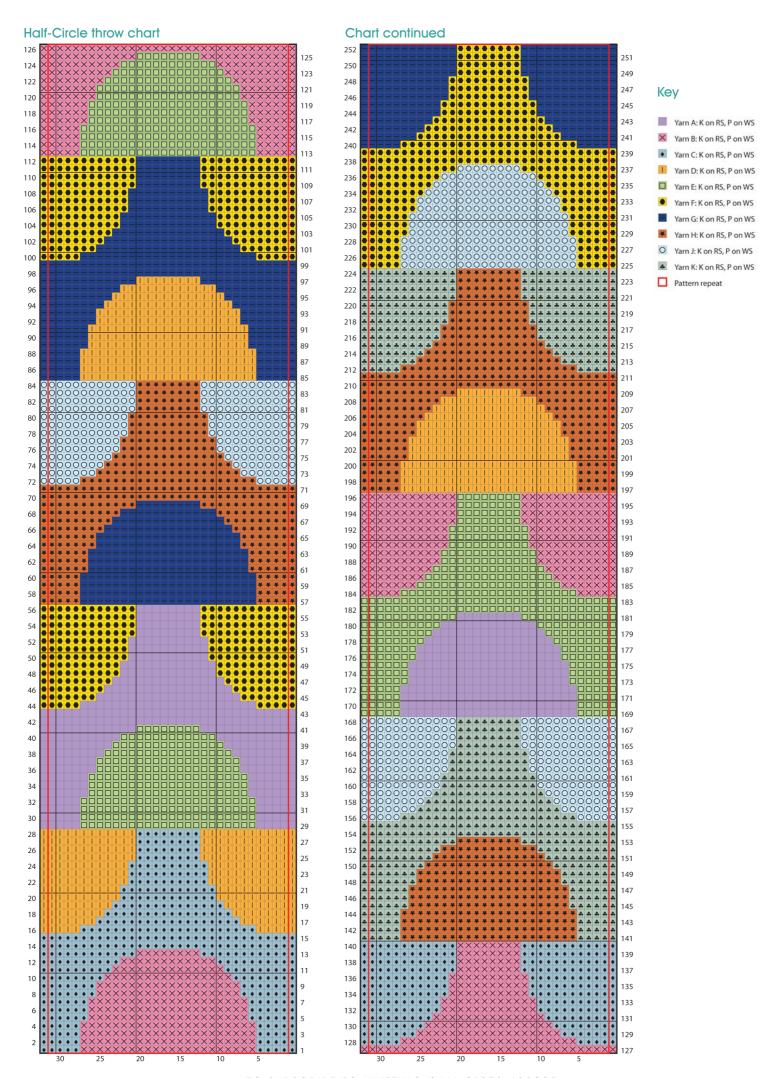
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#### MATCH THE SWATCH

To match the sizes and measurements given in our patterns you must make a tension swatch (gauge) before knitting the project. If your swatch turns out larger than ours, try again using smaller needles. If it is too small, try larger needles.

#### SEWING UP

- Before you sew knitted pieces together, pin the pieces flat to the measurements given on our diagrams.
- Steam press, lightly steam or spray lightly with water depending on washing instructions on the ball band.
- Allow pieces to cool and dry before sewing up.
- 4 To sew up use the yarn you knitted with. Or, if the yarn is textured and hard to sew, use a smooth matching yarn - cotton with cotton, wool with wool, etc.
- 5 Many garments can be made up by sewing shoulder seams first, then setting in sleeve head to armhole, then completing by sewing along the long seam of the sides and sleeves. Each pattern has extra tips where necessary.
- Darn in all ends and finish seams by lightly steaming from wrong side, provided the yarn can be steamed.

#### CHOOSING ALTERNATIVE YARNS

- Choose a modern yarn that you like, with a similar look, composition and weight to the one in the old pattern.
- Knit a tension swatch (gauge) and compare it to the one given in the pattern. If they both come out to the same size, vou're onto a winner!
- Calculate how much yarn to buy. Many patterns tell you the length of yarn in each ball as well as the weight. So if the pattern uses 10 balls at 130 metres per ball, you know you need up to 1,300 metres of yarn. Check the length per ball of your new yarn and divide the total yarn length by the length in one ball to get the number of balls you need to make the item.
- Compare the total weight of each yarn length. For example if the original pattern had 10 balls at 50g each, the total weight would be 500g. Now that you have worked out how many balls of new yarn you are buying, just multiply the number of balls by the weight per ball. That should roughly match the 500g total that you had for the old yarn. It's just another way to check that you are on the right track.
- Use this same method to substitute yarns for modern patterns, where the yarn is too expensive or difficult to obtain, or if you just want to use up yarn in your stash.

NEEDLE K	NOW-HOV	V				
Metric (mm)	Old UK	USA	Metric (mm)	Old UK	USA	
2	14	0	5	6	8	
2.25	13	1	5.5	5	9	
2.5	_	_	6	4	10	
2.75	12	2	6.5	3	10.5	
3	11	_	7	2	_	
3.25	10	3	7.5	1	_	
3.5	_	4	8	0	11	
3.75	9	5	9	00	13	
4	8	6	10	000	15	
4.5	7	7				

#### ARRREVIATIONS

ABBRE	EVIATIONS		
Vnit an	d crochet specific	kfb	knit front and back
alt	d crochet specific alternate, alternating	KID	(knit into the front and
beg	begin(ning)		back of the next stitch –
dec	decrease(s),		to increase)
aec	decreased, decreasing	k-wise	knit-wise (as if to knit)
СС	contrast colour	k2tog	knit 2 together (knit next
00	(sometimes known as C)	Kziog	two stitches together as
CC1/2/3	3 contrast colour 1/2/3		one – to decrease)
circ	circular	m1	make 1 (make one
	correspond(ing)		stitch by picking up and
cont	continue, continues,		knitting the horizontal
	continuing		'bar' between the
DK	double knit(ting)		current stitch and the
DPN(s)	double-pointed		next stitch – to increase
	needle(s)		one stitch)
est	establish(ed)	m-st	moss stitch (on first row
foll	follow, following		- (k1, p1) to end: on foll
folls	follows		rows, k over p sts and p
inc	increase(s), increased,		over k sts)
	increasing	n1[2:3]	needle 1[2:3]
LH	left-hand (side)	p-wise	purl-wise (as if to purl)
lp(s)	loop(s)	patt(s)	pattern(s)
PM	place marker	patt 2 t	_
	(place stitch marker		pattern 2 together (work
мс	at this point) main colour		next two stitches together
IVIC	(sometimes known as M)		as one, keeping in pattern – to decrease)
meas	measure(s), measuring	p2tog	purl 2 together
mult	multiple(s)	pziog	(purl next two stitches
patt(s)	pattern(s)		together as one – to
RH	right-hand (side)		decrease)
rep	repeat(ing)	skpo	slip, knit, pass over
reps	repeats		(slip the next stitch, knit
rev	reverse, reversing		the following stitch, then
rnd	round		pass the slipped stitch
rem	remain(s), remaining		over the knitted stitch –
RS(s)	right side(s)		to decrease one stitch)
SH(s)	stitch holder(s)	ssk	slip, slip knit (slip one
sk	skip		stitch, slip the next
sts	stitch(es)		stitch, then knit both
sp(s)	space(s)		stitches together)
tbl	through back loop (work	psso	pass slipped stitch over
	into back loop only)	st st	stocking stitch stitch
tfl	through front loop (work		(knit on RS rows, purl on
14/04:1	into front loop only)		WS rows), also known as
WS(s)	wrong side(s)		stockinette stitch
yf	yarn forward	rev si si	reverse stocking stitch
vth	(also known as yfwd)	VOD	(purl on RS, knit on WS)
ytb	yarn to back (bring yarn to back of work)	yon	yarn over needle (like yo, but specific to knitting)
ytf	yarn to front (bring yarn	y2rn	yarn wrapped twice
y 11	to front of work)	y = 111	around needle
yo	yarn over (bring the		around riceals
, -	yarn over the needle	Measu	ırements
	or book from onthing		continuetro(s)

or hook, frequently used to make a new stitch in

no stitches or times

lacework)

garter stitch (every row knit)

Knit specific only

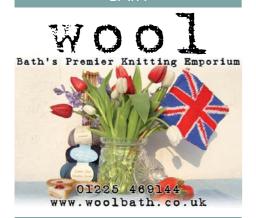
MEGSC	lielliellis
cm	centimetre(s)
ft	feet, foot
g	gramme(s)
in	inch(es)
mm	millimetre(s)
m	metre(s)
OZ	ounce(s)
yd	yard(s)

0

g-st

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# Ask Jeanette

Your queries answered by Jeanette Sloan

### <u>Star letter</u> kit giveaway



### **Jayne Butterworth** is this month's star letter winner.

Jayne wins two gorgeous patterns,
Orange Blossom by Sue Hanmore and
Purple Rain by Pat Menchini, as well
as a 100g skein of Manos del Uruguay
Maxima yarn, 100% Extrafine Merino
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Boyfriend cardigan, issue 98, January 2012

#### **Uncharted territory**

Is there an easy way to follow charts? My next project is the *Boyfriend cardigan* from issue 98, January 2012 but I'm not sure about the charts. I've never knitted from a chart before.

Jayne Butterworth, Nottingham

A Charts are a bit like Marmite – some knitters (like me) love them whilst others absolutely hate them. So much so in fact that they can deter a knitter from an otherwise 'must knit' project where all the instructions are given in chart form. The *Boyfriend cardigan* by Judy Furlong is a richly textured design that combines bobbles, cables, faggoting

and a chequerboard lace pattern. Because it uses several differen patterns the instructions have been broken down into charts for each component stitch with the written instructions giving details for shaping/number of pattern repeats at each stage of the garment. If you haven't knitted from a chart before you may want to consider whether this should be your first project given that this design refers to a total of eight charts with pattern repeats and shaping information also marked by coloured lines. That said, you may well be up for a challenge, in which case take just one of the charted patterns and knit a swatch from it to help you get used to this new way of working. Here are a few of things to remember when working with charts:

- The stitches are numbered across the top and bottom whilst the rows are numbered on either side of the chart. Check before you start if your pattern begins on the right or left side and whether it's a RS or WS row.
- Before you start, check the key to symbols in order to familiarise yourself with each of the symbols used within the chart. Cable stitches will be explained in more detail in the written part of the pattern.
- Watch out for coloured or bold outlines within the chart; these are sometimes used to identify where certain rows or stitches are to be repeated in the same way that brackets () are used in written patterns.
- To keep track of your work use a pencil to mark your completed rows at the side of the chart.

Good luck

#### Aeroplane friendly

Q Laura Parkinson wrote in Purl About Town (Issue 95, November 2011) that Denise Interchangeable needles were 'aeroplane friendly'. I once had a pair of embroidery scissors confiscated when my handbag was

x-rayed at San Francisco airport and have often wondered what is acceptable with regard to needlework 'tools'. My niece said that she was able to knit when travelling from San Francisco to Boston, but that was some time ago and internal flights may

have different rules. I travel to Brisbane, Australia each year to visit my daughter and I would love to be able to knit. It's a long flight and I'd be a more contented customer if I could knit!

#### Mary Sanders by email

A I'm pretty sure that airline companies had no idea how many knitting customers they had until the ban on sharp objects was introduced. Denise Interchangeable needles (www.knitdenise.com) are made of plastic and are probably the best known brand of 'airline friendly' needles. With connectors and end stops that allow you to make up your preferred length of circular needle they're ideal to travel with as you're less likely to knock elbows with your fellow passengers as you knit. I travelled to New York last year and having checked before I left was told there would be no problems taking my knitting with me. The rules have been relaxed but there may still be some confusion so rather than wait until you're in the queue at the airport to find out that your latest project isn't travelling with you, contact your airline before you travel and get confirmation. Have a happy and productive flight!



#### No stopping me now

Q I thought I'd write to tell you how pleased I am to have received a 12 month Knitting magazine subscription for Christmas 2011. I recently started knitting when I borrowed my daughter's 'How to knit' book. As a child I only learnt to cast on/off and knit/purl and only ever managed to knit small squares! However, I surprised myself by knitting my first simple jumpers and fingerless gloves so that my two daughters, son and husband each had something. So when I received my first copy of Knitting magazine in the post I couldn't wait to get started and knitted the Chunky moss stitch cowl (issue 98, January 2012) for myself.

I'm now knitting the Slouchy socks (Winter warmers supplement free with January 2012), but as a beginner and having never attempted anything like this before I wasn't sure what to do when I got to the heel. I wondered if you are able to put out website links to show more photos or video clips of particular tricky areas of the knitting pattern? Luckily I knew of a very kind textiles teacher at my daughter's school and with her expertise she explained what to do and now I've finished one sock (feeling verv pleased with the neat heel) and started the other. It was so nice to find someone to talk to about knitting. I've since been along to a local craft group where I've met some lovely people doing all sorts of textiles projects.

So thanks *Knitting magazine*, you've really got me started on a new hobby, and there's no stopping me now.

#### Penny Clayton by email

A I'm so glad that you're happy with your subscription and lucky you, what a brilliant Christmas gift. Despite only starting to knit recently it sounds like you're making up for lost time with everyone in your household

benefiting from your newfound skills. The Chunky moss stitch cowl is an ideal beginner project (and looks great on you by the way) but it's also good to see that you're broadening your skills with more challenging projects like socks. Whilst all good patterns, like the Slouchy socks, will give clear instructions throughout in order to be as helpful as possible, turning the heel is just one of those things that becomes much less scary when you can actually watch how it's done. Adding web links to step-by-step photos and video clips for certain techniques is a great idea, perhaps utilising the website or the App, and one which I'll be passing onto our editor Emma. In the meantime try searching the internet for the technique you're interested in as there are lots on online resources such as blogs, You Tube (www.youtube.com) and www.knitting help.com that are sure to help.





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Laura 'Purl Princess' Parkinson gets a right royal giggle on before discovering some knitting history



t's a fantastic feeling to be in London right now. You can really feel the anticipation building with the momentous events lined up this summer. And to

kick it all off we have the Queen's Diamond Jubilee. I wouldn't say I'm a rovalist but I do like the Royal family and I especially like the excitement of street parties, cream teas in the garden and the extra day off we'll be having to celebrate. I have often wondered what the Queen's day-to-day life is like and what sorts of things she gets up to in her spare time (if she ever actually has

any). I can't imagine her watching EastEnders, reading *OK!* magazine or doing a spot of Internet shopping, but it wasn't until now that I have asked, "Does the Queen knit?" I can't quite shake the image of her sat on a golden throne in full crown jewels dropping a stitch and exclaiming, "Bother!"

What sorts of things would the Queen knit? Her wardrobe must be very carefully chosen so I can't imagine her knocking up a Kaffe Fassett multi-coloured masterpiece to wear around the palace, or a Woolly Wormhead slouchy Rasta hat.

Perhaps a festive jumper for Philip, a coat for each of the corgis and, I would suspect, iPhone cosies for the princes? After much musing over the Queen's potential knitting expertise, including what sort of needles she might prefer – I was leaning towards gold before I considered diamond – I decided to do some actual research.

Upon Googling 'Does the Queen knit' you don't get many useful hits, just a lot of blogs with knit and queen in the title, but after a bit more digging I found what I was looking for; a beautifully tranquil picture of

PHOTOGRAPH © CETTV

Princess Elizabeth and her sister Princess Margaret, casually posed in a garden, knitting in hand

two young girls, Princess Elizabeth and her sister, Princess Margaret, casually lounging in a garden, knitting in hand, looking happy and relaxed. And there was another from the same day with the young princesses sitting on the garden wall, dogs snoozing around them, with their heads down working diligently on their stitches.

I had obviously been so caught up with the idea of the Queen knitting being a bit of a laugh that I hadn't considered the era she grew up in.

The photographs were taken in April

1940 when knitting was an essential skill for a young girl to learn. In these pictures she would have been fourteen years old and probably had more knitting experience and skill than I do now. Looking closely at the photos you can just make out that she is using double pointed needles and the yarn looks very fine, which would be befitting of the 2 and 3 ply yarns commonly used during this period. I wonder what she was making. I'd like to guess socks given the DPNs but it could just as easily be gloves.

Researching further into the

photographs it transpires that these were promotional pictures taken to show the public that the Royal family were doing their bit for the war effort. The princesses are knitting for the forces of World War II, which had only begun the year before. The idea of the photographs suddenly becomes a little darker, turning from two girls innocently knitting in a garden to a time of great uncertainty, faith and pulling together

to make a difference. Did the soldier that wore those socks or gloves ever find out that it was the young Princess that had knitted them? Now there would be a piece of knitted history.

So it turns out that the Queen does knit, or rather she did. Who knows if she still has the time or desire to knit nowadays, although I bet if you dropped a stitch she'd be able to help you fix it. You never forget that sort of thing.

For more ramblings of a Purl About Town visit purlabout. blogspot.com

#### Must read:

To learn more about what the Queen might have been knitting for the troops check out Jane Waller's **Knitting Fashions** of the 1940s, which not only gives you a history lesson into the knitting habits of the period but also provides gorgeous original patterns to knit. Available from Amazon.co.uk.

#### **Must knit:**

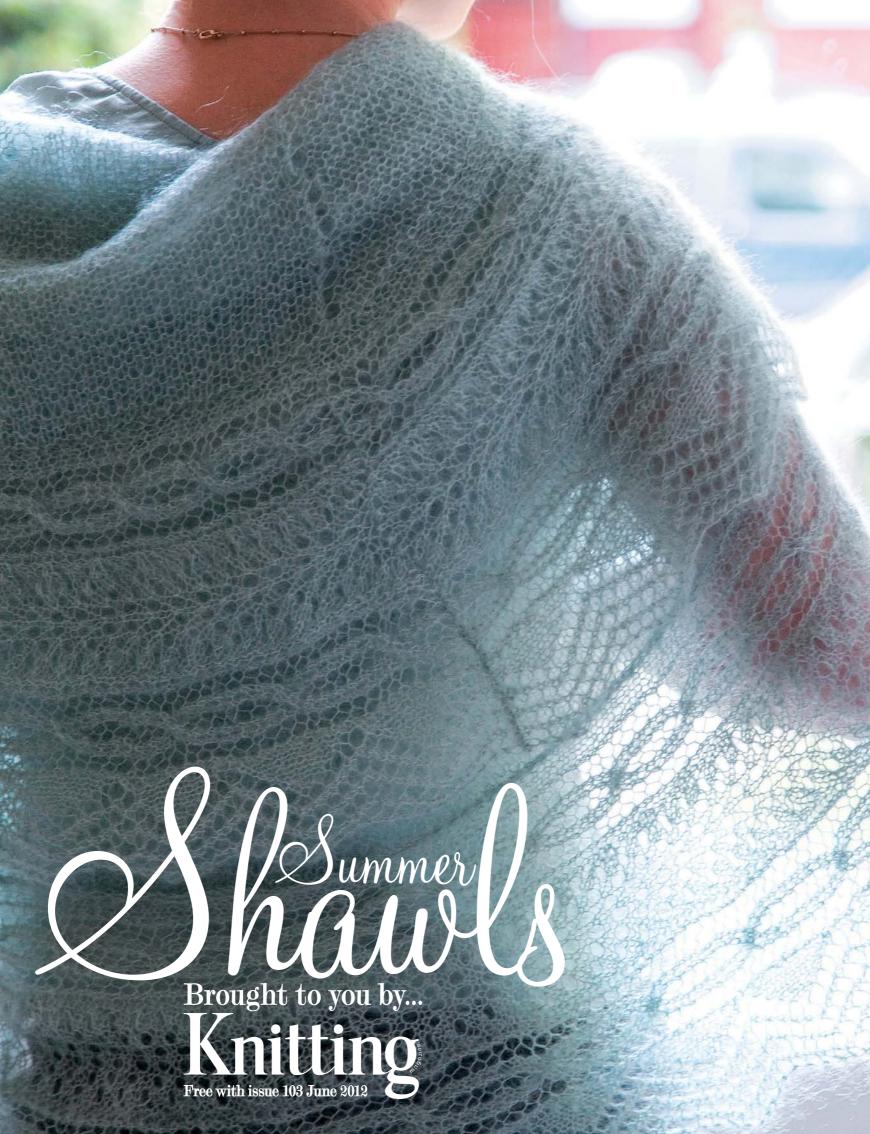
If you're throwing a street or garden party to celebrate the Diamond Jubilee why not make some fun knitted crowns? If you are a subscriber to Knitting, issue 99 February 2012 has a mohair crown pattern or try the St. Edward's Crown on Ravelry. com which would suit an adult with the burning desire to rule!



"Does the Queen knit? I can't quite shake the image of her sat on a golden throne in full crown jewels dropping a stitch and exclaiming, 'Bother!' "









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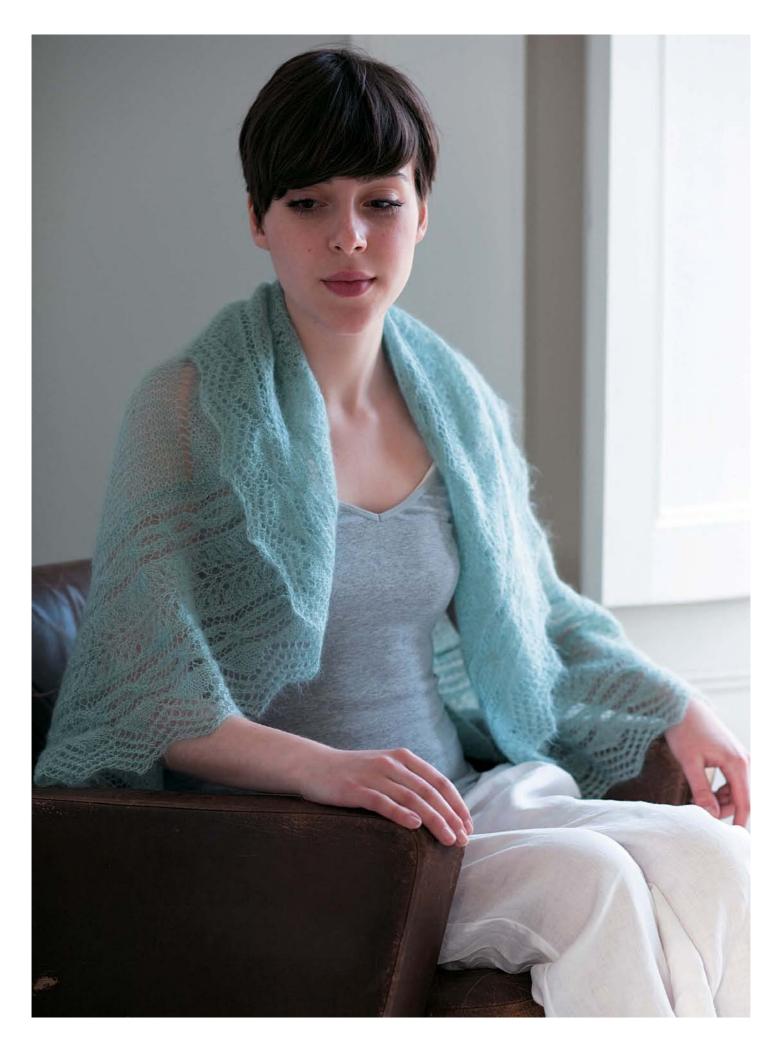


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Sideways folded scarf by Laura Zukaite

#### Utilising different textures and weights,

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#### SKILL LEVEL

Intermediate

#### **FINISHED MEASUREMENTS**

20 x 100in/51 x 254cm, after blocking

#### YOU WILL NEED

#### Jade Sapphire 8 ply Mongolian Cashmere

(100% cashmere; 1.9oz/54g = 100yd/91m): 7 skeins colour Dreamy Peach #37 approx 700yd/637m of worsted weight yarn; (A)

#### Jade Sapphire Silk/Cashmere

(55% silk, 45% cashmere; 1.9oz/54g = 400yd/366m): 2 skeins colour Dreamy
Peach #37 approx 800yd/728m of fingering

weight yarn; (B)

Knitting needles: 6mm (US size 10) 32in/81cm circular needle or size to obtain gauge Tapestry needle

#### GAUGE

10 sts and 3 fold repeats = 4in/10cm in patt.

Always take time to check your gauge.

#### **SCARF**

With A, cast on 270 sts.

\*Fold:

Row 1 (WS): Purl. Row 2: Knit.

Rows 3 and 4: Rep rows 1 and 2.

Row 5: Purl.

**Row 6 (RS):** Fold work to WS forming a tube; with B [insert right needle in st on left needle, then in corresponding st on CO edge; knit these 2 sts tog] to end.

#### SPACE BETWEEN THE FOLDS

Starting on a WS row, with B work in St st for 6 rows.

Rep from \* 9 more times, picking up sts to join subsequent folds from 1st row of A of each section.

End by working Fold once more. With A, BO sts after joining last fold.

#### **FINISHING**

Weave in ends. Block to measurements.

This pattern is taken from Luxe Knits the Accessories by Laura Zukaite.



The versatility of this piece is wonderful: You can wrap it around and wear it as a shawl; fold it and wear it as a scarf; or even create a hooded look. This design is definitely open to interpretation.



True Love scarf (or stole) by Wendy D. Johnson

#### SKILL LEVEL

Advanced

#### SIZE

Two sizes: Scarf (Stole)

#### **FINISHED MEASUREMENTS**

**SCARF** 10 x 40in (25.5 x 101.5cm)

long unblocked,

16 x 60in (40.5 x 152.5cm) long blocked **STOLE** 18 x 50in (45.5 x 127cm) unblocked 24 x 64in (61 x 163cm) blocked

#### GAUGE

6 stitches = 1in (2.5cm) unblocked in garter stitch

#### NEEDLES

US size 4 (3.5mm), or size needed to attain gauge, and 2 double-pointed needles of the same size for grafting

#### **YARN**

SCARF 1 skein Dream in Colour Baby,

100% superfine Australian superwash merino, 4 oz (113g), 700 yd (640m), Flamingo Pie Superfine

**STOLE** 3 skeins **Jojoland Cashmere 2 ply**, 100% cashmere, 2 oz (56g), 400 yd (366m), Cream Superfine

#### **NOTES**

This pattern can be knit in two sizes; just add another repeat of the Centre Body Panel Chart C to the basic instructions to transform the Scarf into a Stole.

This pattern is garter stitch lace – you will knit every row. The first set of numbers in the instructions refers to the scarf version, and numbers for the wider stole version

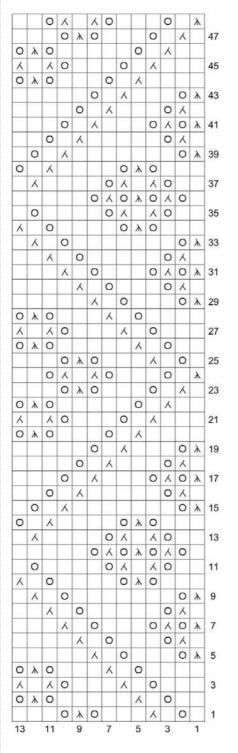
immediately follow in parentheses. The charts show every row: Work the odd-numbered rows right to left and the even-numbered rows left to right, working all single decreases as Knit 2 Together (k2tog) and all double decreases as Slip 1, Knit 2 Together, Pass Slipped Stitch Over (sl1, k2tog, psso).

#### KNIT IN THE KNOW: SHORT ROWS

Follow the instructions exactly as written for this project, and you'll turn the corners with no problem.

Short rows are used to create curves and

#### **Body Chart D**



angles in flat knitting, shaping the corners on the border of this piece. They are rows that are only partially worked before turning and working back in the opposite direction.

#### **BOTTOM BORDER**

Using the Provisional Cast-On, cast on 13 stitches. Knit 1 row.

Work the 1st corner (bottom border chart a)

**Row 1:** Work across row 1 of Bottom Border Chart A from right to left.

**Row 2:** Work across row 2 of Bottom Border Chart A from left to right; 2 stitches remain on the right-hand needle. Turn the work.

**Row 3:** Work right to left as shown on the chart. **Rows 4 to 9:** Continue, working short rows on rows 4, 6, and 8.

**Rows 10 and 11:** Work across all stitches (22 stitches total).

**Rows 12 to 18:** Continue, working the 2nd half of the corner in the same manner as rows 2 to 8. After row 18, place the stitches on a holder or on a length of waste yarn (14 stitches total).

Undo your provisional cast-on and slip the 13 cast-on stitches onto a needle. Do not knit across these stitches. Using the

#### Centre Body Panel Chart C

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working yarn from the stitches you have on the holder or waste yarn, and working the chart from left to right, knit the set up row on Bottom Border Chart B.

#### Work across the bottom border

Work Bottom Border Chart B (16 rows) a total of 7 (10) times.

### Work the 2nd corner (bottom border chart c)

13

11

3

Work Bottom Border Chart C in the same manner as the 1st corner.

NOTE: At the end of row 9, where you work across all stitches, you will have 21 stitches on the needle at the end of the row.

Work the chart through row 19 (14 stitches remain).

Place a marker, and pick up and knit a stitch in each slipped loop along the long straight side of the edging you knit from Bottom Border Chart B – 56 (80) stitches picked up. When you reach the stitches on the holder or waste yarn from Bottom Border Chart A, place a marker, then work row 19 of Bottom Border Chart A. Turn the work.

NOTE: In the next row, you will adjust the total number of picked-up stitches. Count your stitches, and if your count is a bit off, figure out how many stitches to increase

#### or decrease in row 20.

Work row 20 of Bottom Border Chart A, then knit across the stitches you picked up, decreasing the number of picked-up stitches to 52 (80). Work the stitches after the next marker as Bottom Border Chart C, row 20.

#### **BODY**

NOTE: As you work the 1st row of the Body, move the 1st stitch marker 1 stitch to the right (after stitch 11) to mark the end of Body Chart A, and move the 2nd marker 1 stitch to the left (12 stitches from the end) to mark the beginning of Body Chart E.

#### Body Chart B Body Chart A Body Chart E

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Work across Body Chart A once, work across Body Chart B once, work across Centre Body Panel Chart C 1 (2) time(s), work across Body Chart D once, work across Body Chart E once. These 5 charts make up the entire width of the scarf (stole), including the borders on each side of the centre panel. Continue working the 5 charts in this order until each chart (48 rows) has been worked 8 times, removing the two stitch markers as you work across the last row.

#### **TOP BORDER**

#### Work the 3rd and 4th corners

Work row 1 of Top Border Chart A (place marker), knit across the next 52 (80) body stitches (place marker), work row 1 of Top Border Chart C. Turn the work. Work row 2 of Top Border Chart C. Continue to work Top Border Chart C, using short-row shaping as for the 1st and 2nd corners.

Work row 10 of Top Border Chart C, knit across the 52 (80) body stitches, then work row 2 of Top Border Chart A.

Continue to work Top Border Chart A using short-row shaping.

On row 19, work to the last stitch before the marker. Knit this last stitch together with the 1st stitch after the marker. Turn.

Work row 20, slipping the 1st stitch.

#### Work across the top border

Work Top Border Chart B a total of 7 (10) times, knitting the last stitch on every odd-numbered row together with the next live stitch from the centre section. This will work out evenly on the stole stitches. On the scarf, you have 52 edge stitches attaching to 56 odd-numbered rows, so work an odd row without attaching it to the edge 4 times evenly distributed across the 52 edge stitches.

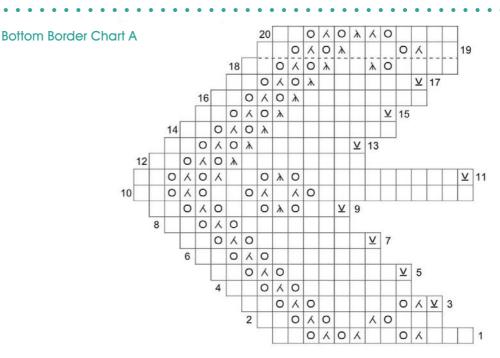
After completing the 7th (10th) repeat of this chart, work row 1 again, working the last stitch of this row together with the last stitch vou attached before the marker. You should have 21 live stitches after the marker. Put the 13 stitches you just worked on a holder or a length of waste yarn.

#### Work the 4th corner (top border chart c)

Knit row 11 of Top Border Chart C on the 21 stitches after the marker. Turn the work. Work rows 12 to 20, using short-row shaping After you complete row 20, you should have 13 stitches on the needle. Put these stitches on 1 double-pointed needle and the 13 stitches from the holder or waste yarn on another double-pointed needle, and graft the edges together. Weave in ends.

#### **FINISHING**

Steam block or wet block your Scarf or Stole to the finished measurements. Use blocking wires to achieve perfectly straight lines and pins to pull out the points of the edging. Let the piece dry completely before unpinning it.



#### **Bottom Border** Chart B

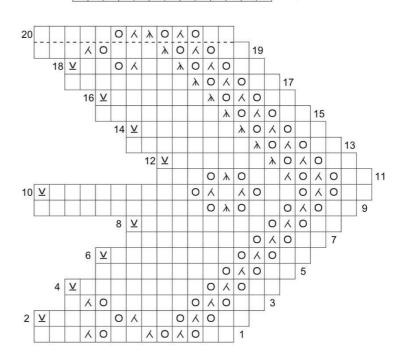
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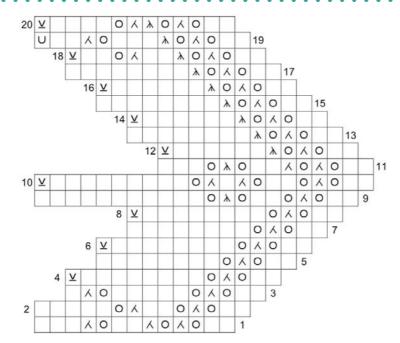
#### **Bottom Border** Chart C



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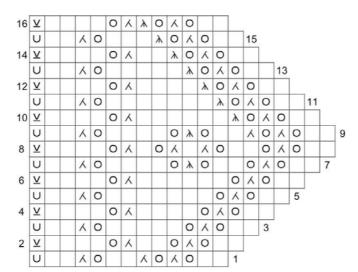
Set up row

**Top Border** Chart A



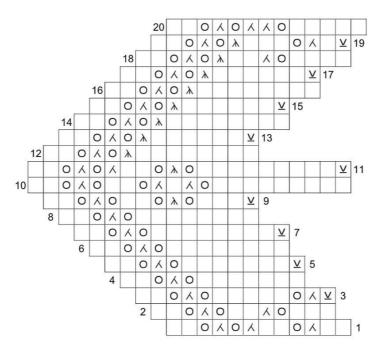


Top Border Chart B





**Top Border** Chart C





This pattern is taken from Wendy Knits Lace by Wendy D. Johnson.



I named this shawl after Ellenor Fenn, a children's author who wrote under the pen names Mrs Lovechild and Mrs Teachwell. She lived in the 18th century but her ideas were decidedly modern. The body of the shawl is worked from the top down, the lace edging knitted lengthways and sewn around the bottom edge. Stitches are picked up around the neck edge for the collar. Because the yarn used contains some angora, it is thicker than a normal laceweight yarn and knits more like a light fingering or sock yarn.

#### Mrs Lovechild Shawl by Mel Clark

#### FINISHED MEASUREMENTS

Width across back at lower edge: 50(55.5:61.5)cm [1934(2134:2414)in] Length from neck to lower edge, including edging (approx): 27(29.5:32)cm

[10½(11½:12½)in]

#### VARN

**Naturally Lace** [60% merino, 40% dehaired angora; 227 metres (248 yards)/25 grams]: 5 balls #2

**Note:** The shawl is worked with two strands of yarn held together.

#### **NEEDLES**

Pair 3.5mm straight needles
Pair 4mm straight needles
3.5mm x 80cm (32in) circular needles
4mm x 80cm (32in) circular needles
Change needle size if necessary to obtain correct tension.

#### **NOTIONS**

2 stitch markers; 2 stitch holders; tapestry needle

#### **TENSION**

21.5 sts and 32 rows = 10cm (4in) in St st using size 4mm needles (US 6) and 2 strands of yarn 23 sts and 28 rows = 10cm (4in) in Lace Edge Pattern using size 4mm needles and 2 strands of yarn.

#### LACE EDGE PATTERN

(Worked over 13 sts – 14 row rep)

Row 1 and all WS rows: K2, purl to last 2 sts,

**Row 2:** Slip 1 knitwise, k3, yo, k5, yo, k2tog, yo, k2 – 15 sts.

**Row 4:** Slip 1 knitwise, k4, sk2p, k2, [yo, k2tog] twice, k1 – 13 sts.

**Row 6:** Slip 1 knitwise, k3, skp, k2, [yo, k2tog] twice, k1 – 12 sts.

**Row 8:** Slip 1 knitwise, k2, skp, k2, [yo, k2tog] twice, k1 – 11 sts.

**Row 10:** Slip 1 knitwise, k1, skp, k2, [yo, k2tog] twice, k1 – 10 sts.

**Row 12:** K1, skp, k2, yo, k1, yo, k2tog, yo, k2 – 11 sts.

**Row 14:** Slip 1 knitwise, [k3, yo] twice, k2tog, yo, k2 – 13 sts.

Rep Rows 1–14 for Lace Edge Pattern.

#### SHAWL

With larger circular needle and 2 strands of yarn, cast on 48(52:56) sts.

Work back and forth in rows as foll:

**Row 1 (WS):** K4, pm, k40(44:48), pm, k4. **Row 2:** \*K1, yo, knit to 1 st before marker, yo, k1, sm; rep from \* once more, k1, yo, knit to last st, yo, k1 – 54(58:62) sts.

**Row 3:** K1, p1, pfb, purl to last 4 sts, pfb, p2, k1 – 56 (60:64) sts.

Rep Rows 2 and 3 a further 32(36:40) times, then Row 2 once – 318(354:390) sts.

**Next row (WS):** Knit. Cast off loosely knitwise.

#### EDGING Right Front

Commence mitred point:

With larger straight needles and 2 strands of yarn, cast on 3 sts.

**Row 1 (RS):** K1, yo, k2 – 4 sts.

**Row 2:** K2, pfb, k1 – 5 sts.

Row 3: K1, yo, knit to end – 6 sts.

**Row 4:** K2, p1, pfb, k2 – 7 sts.

**Row 5:** K1, yo, knit to end -8 sts.

**Row 6:** K2, purl to last 2 sts, pfb, k2 – 9 sts. Rep Rows 5 and 6 twice more – 13 sts.

#### Commence Pattern

\*Work Rows 2 to 14 of Lace Edge Patt once, then Rows 1 to 14 a further 8(9:10) times. Corner Shaping

Row 1: K2, p9, wrap, turn.

Row 2: K2, yo, k5, yo, k2tog, yo, k2.

Row 3: K2, p9, wrap, turn.

**Row 4:** K1, sk2p, k2, [yo, k2tog] twice, k1.

**Row 5**: K2, p7, purl wrap tog with the wrapped st, turn.

**Row 6:** K1, skp, k2, [yo, k2tog] twice, k1. Row 7: K2, p8, purl wrap tog with the

wrapped st, turn.

**Row 8:** K2, skp, k2, [yo, k2tog] twice, k1. Work Rows 9 to 14 of Lace Edge Patt once. **Back** 

Work Rows 1 to 14 of Lace Edge Patt 10(11:12) times.

Work Corner Shaping as before.

#### **Left Front**

Work Rows 1 to 14 of Lace Edge Patt 9(10:11) times.

Commence mitred point:

Row 1 (WS): K2, purl to last 2 sts, k2.

**Row 2:** K1, yo, sk2p, knit to end – 12 sts.

Row 3: K2, purl to last 4 sts, p2tog, p1,

k1 – 11 sts.

Rep Rows 2 and 3 a further 3 times – 5 sts.

**Row 10:** K1, sk2p, k1 – 3 sts.

Cast off purlwise.

Block lace strip lightly and sew in place evenly along lower edge of shawl, easing around corners.

#### SHAWL COLLAR

With RS facing, smaller circular needle, 2 strands of yarn and beg at lower edge of Right Front, pu and knit 14 sts evenly along lace section, 63(70:77) sts evenly along right front neck, 40(44:48) sts evenly across back neck, 63(70:77) sts evenly along left front neck to lace section, then 14 sts evenly along lace section – 194(212:230) sts. Work back and forth in rows as foll:

Row 1 (WS): Knit.

**Row 2:** K3, kfb, knit to last 5 sts, kfb, k4 – 196(214:232) sts.

Rep Rows 1 and 2 a further 5 times – 206(224:242) sts.

Knit 3 rows even.

**Next row:** K3, kfb, knit to last 5 sts, kfb, k4 – 208(226:244) sts.

Knit 3 rows even.

Next row: K3, kfb, knit to last 5 sts, kfb,

k4 – 210(228:246) sts.

Knit 1 row even.

Next row (RS): Cast off 42 (47:52) sts loosely, knit to last 42(47:52) sts, cast off next 42(47:52) sts loosely – 126(134:142) sts. Break off yarn.

With WS facing, rejoin 2 strands of yarn to rem sts and knit 4 rows even.

#### **Shape Collar**

**Row 1:** K3, ssk, knit to last 5 sts, k2tog, k3 – 124(132:140) sts.

Cont in garter st throughout, dec 1 st (as before) inside 3 sts each end of every foll 4th row 10 times – 104(112:120) sts.

Dec 1 st (as before) inside 3 sts each end of next 9 rows – 86(94:102) sts.

#### Collar Edgings

**Next row (WS):** K3, place these 3 sts onto a stitch holder; ssk, k1 and cast off previous st, cast off st just worked and all foll sts to last

5 sts, k2tog and cast off previous st, cast off st just worked, k2 – 3 sts.

Change to smaller straight needles. Cont on rem 3 sts until piece reaches halfway across cast-off edge of Collar. Place sts onto a stitch holder.

With RS facing, smaller straight needles and 2 strands of yarn, k3 from first stitch holder. Work until piece reaches halfway across cast-off edge of Collar.

Break off yarn, leaving a 20cm (8in) tail and thread onto tapestry needle.

Graft sts of Collar Edgings together using Kitchener Stitch.

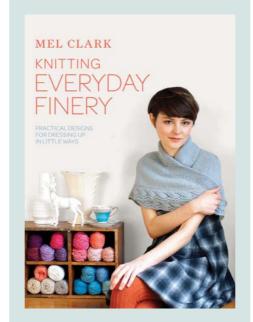
#### **FINISHING**

Using tapestry needle and placing seam of Collar Edgings to centre back of Collar, sew evenly to straight edge on RS.

Weave in ends on WS.







This pattern is taken from *Knitting Everyday Finery* by Mel Clark, published by Collins & Brown.

#### **READER OFFER**

Readers can buy a copy of *Knitting Everyday Finery* for only £12 including free UK p&p.
Call 0844 576 8122 and quote reference CH1639.



Hilda circular shawl by Alison Crowther-Smith

#### SKILL LEVEL

Challenging

#### SIZE OF SHAWL

The finished shawl measures approximately 361cm/1421/4 in around the circumference; 115cm/451/4 in across the diameter (widest part).

#### YOU WILL NEED

4 x 25g/7/8oz balls of **Rowan Kidsilk Haze** in ice blue (Glacier, 640) Pair of 5mm (US size 8) needles Cable needle

#### **TENSION**

16 sts and 26 rows to 10cm/4in square measured over garter st with yarn single using 5mm (US size 8) needles or needle size necessary to obtain correct tension.

### ABBREVIATIONS SEE PAGE 86 OF THE MAIN MAGAZINE

#### **PATTERN NOTES**

Yarn is held SINGLE throughout. When there are short rows (the rows that say 'turn'), you will work on these stitches only for that part, working on all the stitches on the next row. It is the short rows that give the rounded shapes this piece needs. On the border pattern, the number of stitches varies from row to row, beginning and ending at 52. I have given you the number of stitches left after turning that you ought to have for each turning row.

#### **ALISON'S TIPS**

I urge you to try at least one repeat of



the border in a test yarn – not Kidsilk Haze – maybe a fine wool, to get the measure of the lace.

- My pattern for the border gives you the number of repeats I had to do. You may find it helpful to work up to around this number but then, without casting off or allowing any stitches to escape from your needle, ease the work around the centre and even pin it into place (as I did) to see exactly how much further you will need to continue knitting.
- When you are at a point where the seam will allow a good match between the caston and cast-off edges, cast off. Line up the two seams for neatness.
- To block and press this piece, I used a large bed sheet on the dining-room carpet so I could pin it out in full, WS down, easing the points out and pinning each one of these into the place I wanted it. Then I lightly pressed it with a cool iron, without pressure and using a slightly damp cloth, leaving it on the floor (having banned everyone from the room) until it was dry before unpinning. Don't overdo the pressing, especially on the border and the cables.
- I wrote down all my rows in my notebook and marked them off as I went; if I had to stop part-way through a row, I noted where I was by writing down what I last did and what was next. Had I lost that notebook, I think my sanity would have gone with it!

### TO MAKE SHAWL Centre section

Using 5mm (US size 8) needles, cast on 7 sts, using thumb method.

**Row 1:** Yon, [K1, yfwd] 6 times, K1. 14 sts.

Row 2 (and all alt rows): Knit.

Row 3: Yon, [K2, yfwd] 6 times, K2. 21 sts.

Row 5: Yon, [K3, yfwd] 6 times, K3. 28 sts.

**Row 7:** Yon, [K4, yfwd] 6 times, K4. 35 sts. Cont as set, inc 7 sts on every alt row,

until the row yon, [K46, yfwd] 6 times, K46 has been worked. 329 sts.

Next row: Knit.

Cast off loosely (using a larger sized needle if needed to match cast-on tension).
Sew up seam using mattress or slip stitch.
Border

There will be short-row shaping in places throughout the patt in order to allow the work to curve.

Using 5mm (US size 8) needles, with yarn held single, cast on 52 sts using lace cast-on method.

**Row 1:** K3, [K2tog, yfwd, K2] 3 times, K2tog, K11, K2tog, [K2tog, yfwd, K2] 3 times, K2tog, [yfwd, K2tog] 4 times.

Row 2: P10, turn (leaving 39 sts unworked).

**Row 3:** K2tog, [yfwd, k2tog] 4 times (working on the 10 original sts).

**Row 4:** P8, [K2tog, yfwd, K2] 3 times, P13 [K2tog, yfwd, K2] 3 times, K3 (on this row, you work all across the row).

Row 5: K3, [K2tog, yfwd, K2] 3 times, [K2tog] twice, [yfwd, K1] 5 times, yfwd, [K2tog] 2 times, [K2tog, yfwd, K2] 3 times, K1, [yfwd, K2tog] 3 times, yfwd, K1.

**Row 6:** P9, [K2tog, yfwd, K2] 3 times, p15, [K2tog, yfwd, K2] 3 times, K3.

**Row 7:** K3, [K2tog, yfwd, K2] 3 times, K2tog, K11, K2tog, [K2tog, yfwd, K2] 3 times, K2, [yfwd, k2tog] 3 times, yfwd, K1.

**Row 8:** P10, [K2tog, yfwd, K2] 3 times, P12, turn (leaving 16 sts).

**Row 9:** K1, K2tog, [yfwd, K1] 5 times, yfwd, [K2tog] twice, [K2tog, yfwd, K2] 3 times, K3, [yfwd, K2tog] 3 times, yfwd, K1.

**Row 10:** P11, [K2tog, yfwd, K2] 3 times, P14, P2tog, [Ktog, yfwd, K2] 3 times, K3.

**Row 11** K3, \*K2tog, yfwd, K1, sl next 3 sts onto cable needle and leave at back of work, K1, K2tog, yfwd, K2 from cable needle, K next st on main needle AND last st on cable needle together, yfwd, K2, \* K2tog, K11, K2tog, rep from \* to \* once, K4, [yfwd, K2tog] 3 times, yfwd, K1.

Row 12: P13, turn (leaving 39 sts).

Row 13: K6, [yfwd, K2tog] 3 times, yfwd, K1.

**Row 14:** \*P13, [K2tog, yfwd, K2] 3 times, rep from \* twice, K3.

**Row 15:** K3, [K2tog, yfwd, K2] 3 times, [K2tog] twice, [yfwd, K1] 5 times, yfwd, [K2tog] twice, [K2tog, yfwd, K2] 3 times, K3, K2tog, [yfwd, K2tog] 4 times.

**Row 16:** P12, [K2tog, yfwd, K2], 3 times, P15, [K2tog, yfwd, K2] 3 times, K3.

**Row 17:** K3, [K2tog, yfwd, K2] 3 times, K2tog, K11, K2tog, [K2tog, yfwd, K2] 3 times, K2, K2tog, [yfwd, K2tog] 4 times.

**Row 18:** P11, [K2tog, yfwd, K2] 3 times, P12, turn (leaving 16 sts).

**Row 19:** K1, K2tog, [yfwd, K1] 5 times, yfwd, [K2tog] twice, [K2tog, yfwd, K2] 3 times, K1, K2tog, [yfwd, K2tog] 4 times.

**Row 20:** P10, [K2tog, yfwd, K2] 3 times, P14, P2tog, [K2tog, yfwd, K2] 3 times, K3. 52 sts. These 20 rows form border patt.

Repeat 48 times more (49 in all). Cast off loosely.

Ease lace border around centre, lining up the seams, and mattress or slip stitch into place.

Block and press, referring to pattern notes and the ball band instructions.

Stand at open window at dusk, with shawl adorning shoulders and gaze into middle distance!

This pattern is taken from Lacy Knits by Alison Crowther-Smith. ●







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